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*Arch. Bodl. C.*

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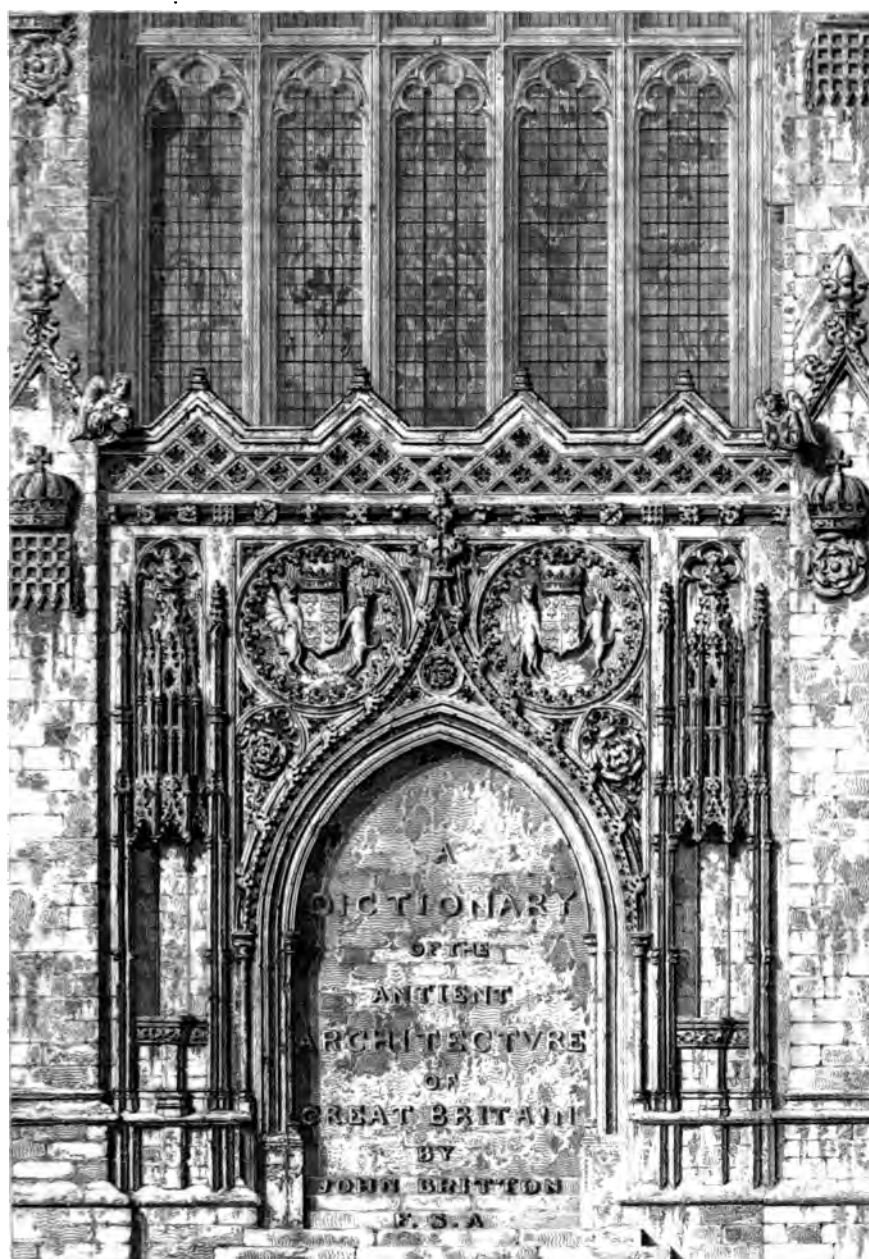
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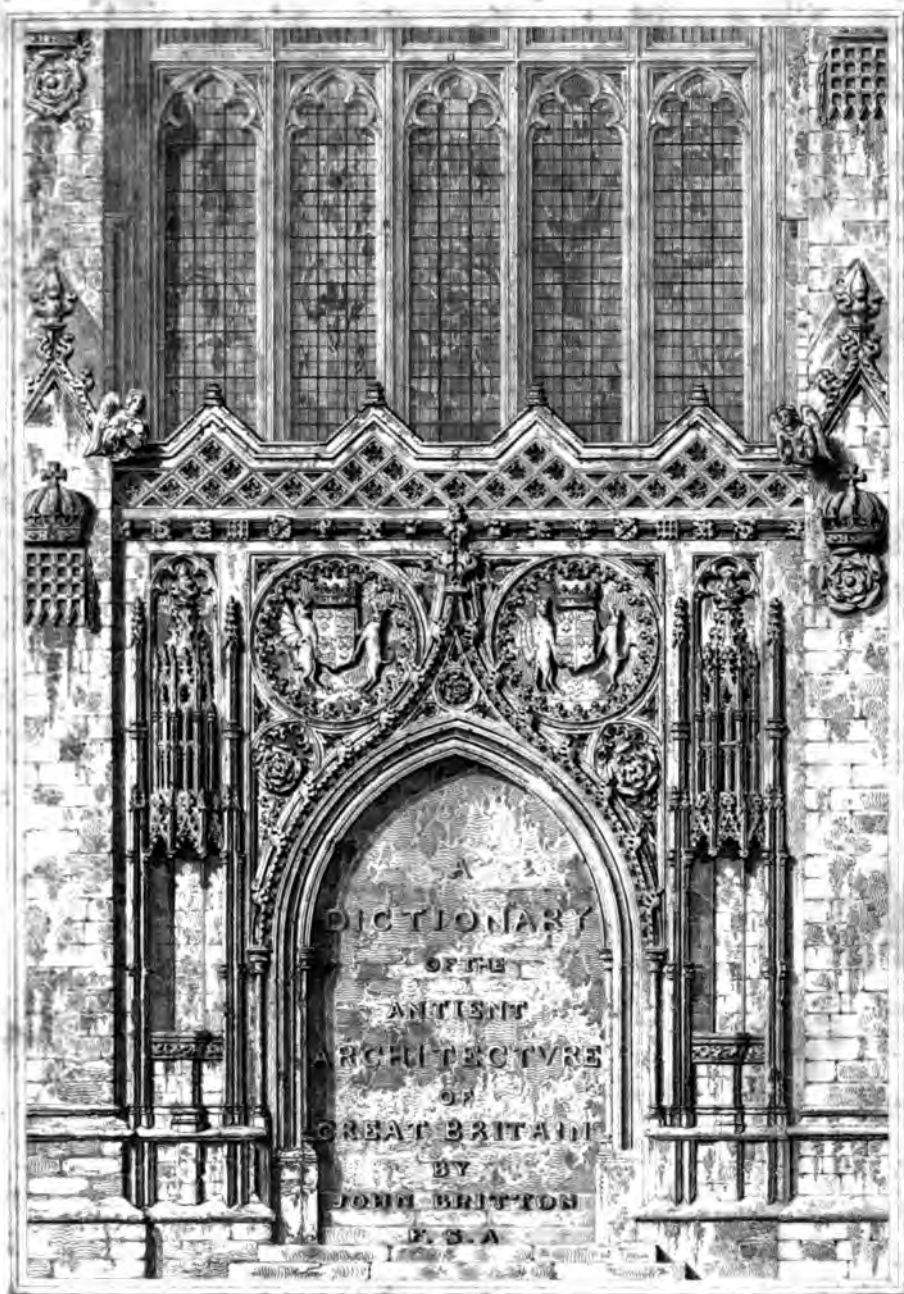


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Drawn by J. H. Sturt

S. PORCH, KING'S COLL. CHAPEL, CAMBRIDGE.

Engraved by J. F. Sturt

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A DICTIONARY  
OF THE  
**Architecture and Archaeology**

OF  
THE MIDDLE AGES :

INCLUDING  
WORDS USED BY ANCIENT AND MODERN AUTHORS  
IN TREATING OF

**Architectural and other Antiquities :**

WITH  
ETYMOLOGY, DEFINITION, DESCRIPTION, AND HISTORICAL  
ELUCIDATION :

ALSO,  
BIOGRAPHICAL NOTICES OF ANCIENT ARCHITECTS.

---

By JOHN BRITTON, F.S.A.,  
AUTHOR OF THE ARCHITECTURAL, AND THE CATHEDRAL ANTIQUITIES OF  
ENGLAND, AND OF OTHER PUBLICATIONS.

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ILLUSTRATED BY NUMEROUS ENGRAVINGS  
By J. LE KEUX.

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"OUT OF MONUMENTS, NAMES, WORDS, PROVERBS, TRADITIONS, PRIVATE RECORDS,  
AND EVIDENCES; FRAGMENTS OF STORIES, PASSAGES OF BOOKS, AND THE LIKE, WE DO  
SAVE AND RECOVER SOMEWHAT FROM THE DELUGE OF TIME."

BACON *on the Advancement of Learning.*

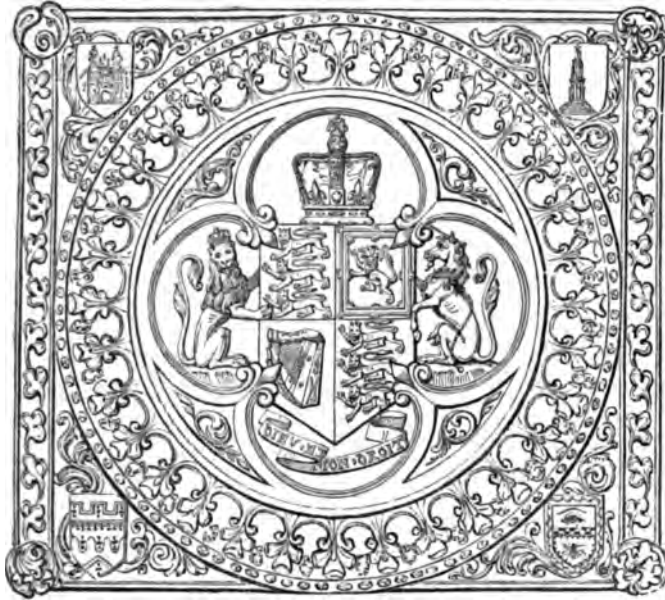
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LONDON:  
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AND THE AUTHOR, BURTON STREET.

M.DCCC.XXXVIII.

LONDON:  
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TO HER

MOST GRACIOUS MAJESTY,

: THE QUEEN.

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SANCTIONED by your Majesty's royal command, I, a sexagenarian, dedicate this volume, on Architectural Antiquities, to the most youthful female Sovereign that ever occupied the throne of Great Britain. The circumstance, the time, the august epoch of your Majesty's coronation, involve many impressive and conflicting reflections; for the past and the present condition

of our country are matters of commanding interest, whilst its future destinies are subjects for anxious speculation. The commencement of your Majesty's reign is full of excitement, and of hope : — art, science, and literature ; trade, commerce, manufactures, and legislation, are all approaching to a fulness and an altitude which cannot fail to astonish even human wisdom. Other nations and former ages have risen to certain stages of eminence and glory, and have also sunk to ruin, and even extinction. The wars and vices of governments have led to both of those events. It is the duty of princes and legislators to profit by the lessons thus afforded, and to guard their respective states against foreign warfare and domestic disunion. The art of peace is the fostering parent of all other arts ; for it nurtures and ripens the national flowers and fruits in the great garden of civilisation. It also administers to the true happiness of man ; whereas war impoverishes and degrades him in all his domestic and political relations.

Unparalleled in the annals of Great Britain, as your Majesty's accession to the throne is, it is ardently hoped that your reign will surpass all that have preceded it in the felicities of peace and of glory. Blessed with a most exemplary parent, your Majesty has, fortunately for yourself and country, been instructed in every thing calculated to adorn the character of a Queen. In every age the possessors of empire have acquired far greater renown, both contemporary and posthumous, from patronising the talents of their subjects, and encouraging science and the fine arts, than from any other deeds. Architecture, as pre-eminent amongst these, affords employment to the artisan, remuneration and fame to the

professor, and laudable amusement to the rich. Pericles derived more glory from his architectural works in Athens, than from any other acts of his reign. Augustus boasted that he had found his imperial city formed of brick, and that he would leave it of marble. Trajan invited the artists of his empire to assemble in, and exert their talents to adorn, the same splendid capital. The arch of Ancona, the forum in Rome, the bridge over the Danube, were amongst the architectural works produced under his sovereignty and patronage.

By building cities, temples, palaces, forums, baths, theatres, and bridges, some of the monarchs of Egypt, Greece, and Italy, secured honour to themselves, and conferred benefits on their subjects. Emulating such renowned examples, your Majesty may give to Britain a glory surpassing any foreign conquests. England has been long reproached for a want of magnificence in public buildings, commensurate to its wealth, and to the professional talents of its architects. Excepting Windsor Castle, the royal palaces are a reproach to the monarchy and to the nation. That justly famed fortress-palace, however, which is full of historical associations, and is unrivalled in the commanding interest derived from site and surrounding scenery, has recently been adapted, by science and taste, to the becoming luxury of a modern court. If the metropolitan parks had a royal palace adequate to their scenic character, and to the wealth and genius of the kingdom, we should not shrink from a comparison with any capital of the world. It is too true that lamentable failures have occurred in many of our public architectural works; but it is expected and

believed that the new Houses of Parliament will tend to vindicate English architecture and English talent.

In addressing these observations to your Majesty, I need not apologise for their length; nor will I compromise my literary integrity by any affected humility of language or sentiment. From the conviction derived from long experience, I firmly believe that sincerity of purpose need not employ the phraseology of polite hypocrisy to be heard and duly appreciated by an English sovereign.

With all deference and respectful admiration, I subscribe myself

Your MAJESTY'S

Obedient subject and servant,

JOHN BRITTON.

LONDON, *28th June*, 1838.

## P R E F A C E.

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"WHAT TOYLE HATH BEEN TAKEN, AS NO MAN THINKETH, SO NO MAN BELIEVETH, BUT HE THAT HATH MADE THE TRIALL."—*Anthony Wood.*

"A VOCABULARY OF ALL THE TERMS USED BY THE MEDIÆVAL ARCHITECTS WOULD REQUIRE A THICK VOLUME."—*Fosbroke: Encyclopædia of Antiquities.*

IN announcing the present Dictionary for publication, some years ago, it was asserted that such a work was "a *desideratum* in literature;" but, when that assertion was made, the author was not fully aware of the difficulty and labour which were involved in its execution. Could he have anticipated these, he would have shrunk from the task; for, although he has generally found his courage and zeal increase with augmented responsibilities, he has repeatedly felt oppressed, and almost disheartened, by the tedious progress and incessant assiduity required for this Dictionary. Ardent, however, in temperament,—intensely anxious to fulfil every pledge made to the public,—fully aware that the critical eye is ever open to the "negligences and ignorances" of writers; and also that, with the increased knowledge in, and growing partiality for, this species of literature, there is a constant readiness to cater for it, either by meritorious or meretricious speculators, the author has laboured onward in his toilsome journey, buoyed up by the hope of living to see the word *finis*, and of making his last to equal, if not to surpass, his former works.

As already stated in the preface to the fifth volume of the *Architectural Antiquities*, the author has sedulously endeavoured to guard "against hypothesis and error, and to record nothing but undeniable fact, or inference from the best evidence. On a subject which has been so much discussed; on which such opposing and varied opinions have been entertained and promulgated; which has engrossed the attention and diligent researches of many men of learning; which involves in its nucleus much of the history, art, and science of distant ages, and of different nations, the author has thought it necessary to seek diligently and to write cautiously. At the same time, he has



generally written freely, and always in a tone and style of language proportionate to his own conviction of the value of the evidences before him. Had he been less scrupulous, or yielded more to the pressing emergencies of the moment, and the entreaties and complaints of friends and correspondents, he could have brought the volume to a termination four or five years back ;" but, ever fastidious, he has been more so in this than in any former publication ; and, often feeling extreme difficulty in satisfying his own mind, he has moved onwards slowly and deliberately ; he has examined, re-examined, analysed, and compared many conflicting testimonies ; has endeavoured to test the opinions and statements of different writers by the evidence of fact and demonstration ; and has also sought to furnish the reader with the most explicit and best accounts of each subject and of every word. He could easily have enlarged on many points which are but briefly discussed, and thereby have extended the volume to double its present bulk ; but he has restrained his pen on occasions where materials were abundant, and where the subjects seemed to claim copious description and elucidation. The reader will readily understand the author's meaning, and it is hoped will accept this statement as an apology, by referring to the words CASTLE, CATHEDRAL, CHAPEL, CHURCH, DOMESTIC ARCHITECTURE, DOORWAY, MANSION, SPIRE, TOWER, &c.

In prosecuting researches and studies for the execution of five quarto volumes on the *Architectural Antiquities of Great Britain*, fourteen others illustrative of the history and architecture of the *Cathedral Antiquities of England*, and several historical essays and lectures devoted to the same class of literature, the author may, without vanity, assert that his reading and inquiries have been extensive and laborious. Commencing the profession of an author without the advantages of a collegiate, or even of an academic education, and under the oppressive disadvantages of poverty, the want of a proper library, and of that literary association which often supplies some of these deficiencies, he was necessitated to "pore in the dark," and proceed with the most timid and cautious steps. Every thing was novel,—every thing was abstruse ; and many subjects, now of the most simple kind, were then quite unintelligible. One of the first desiderata was a knowledge of words ; and a second, some notion of the elements of the peculiar sciences involved in topography and antiquities. On neither of these could he find either an efficient treatise, or a manual ; and most of the works to which he successively obtained access, seemed rather to embarrass and repel, than seduce and enlighten the uninformed student.

Captain *Grose's Antiquities of England*, then recently published in a vulgar manner, and with engravings little calculated either to instruct, or to please the youthful eye, was the only original publication of the times. It was soon copied, mutilated, and deteriorated, in a work, issued in folio sixpenny numbers, under the title of *Boswell's Antiquities of England*. Some new magazines and reviews, about the same time, courted public readers, and called forth the latent genius of many literary aspirants. These were cheap, and respectably executed. Among such books, the author must own that those on antiquities were the least attractive to him. Bailey's, Johnson's, Walker's, and Ash's *Dictionaries*, were constantly resorted to for the meaning of words, and for the explication of what otherwise would have been "unknown tongues." These became mines of intellectual wealth,—calculated at once to afford both ore and precious metal. Still, they furnished scarcely any information on archæological and topographical subjects; nor could the author find any work to initiate him into the arcana of those sciences. Perseverance, however, will overcome many obstacles; and this has proved both sail and rudder to him in his literary voyage. Some events and circumstances of his public career have been detailed in the prefaces to the third volume of *Beauties of Wiltshire*, and to the *History of Worcester Cathedral*, to which the reader, who may be curious on such personal matters, is referred. The age in which the author commenced his literary life was exciting and eventful, and he entered eagerly into some of the most stirring scenes and associations of the British metropolis. The French Revolution had convulsed the political and moral world;—the old were alarmed and terrified, and the young were roused to enthusiastic and romantic aspirations. Frequenting some of the debating societies which were then popular, but almost interdicted by the Pitt administration, the author mingled in the political and literary controversies and conflicts which then prevailed. An accidental circumstance led him to study the history of his native county—Wiltshire, and that gave origin to the *Beauties of England and Wales*, the *Architectural Antiquities*, and the other works which he has produced on topography and the fine arts.

When he commenced the *Architectural Antiquities*, in 1804, he experienced no small difficulty in obtaining something like a grammar and dictionary of that architecture which he had undertaken to illustrate and describe. The *Essays by Warton, Bentham, Grose, and Milner*, had been collected and published in a small volume, by the

late Mr. Taylor, of the "Architectural Library," in Holborn, London; but his volume did not attract much publicity, at first:—the science of architectural antiquities was in its infancy, and, like human infancy, was uninformed, eccentric, and undisciplined. It is a generally admitted fact that the *Beauties of England and Wales*, and the *Architectural Antiquities*, which grew out of the former, created a new era—produced a new taste and partiality for the architecture of the middle ages. Once awakened, the new spirit became active and full of curiosity; and as antiquarian subjects, in different parts of Europe, were numerous and interesting, they commanded admiration, and induced authors and artists to publish illustrations of their histories and characteristics. Within the last thirty years, more has been written on architectural antiquities than had ever before been produced. The result is an improved and enlarged appreciation of their manifold merits and intrinsic capabilities; a more intimate acquaintance with the arts, the sciences, and the customs of bygone times; a correction of many errors and prejudices; and a disposition to apply some of the principles of mediæval architecture to modern erections.

From architectural and archæological glossaries and dictionaries, the author has not derived much essential aid. He has, however, sought information from all that has been published in that form, as well as from many other volumes and essays which have appeared in the English and in foreign languages. The works hereafter enumerated will serve to verify this assertion; but many other authorities have been consulted; and, it is hoped, that the numerous references made in the following pages will be a guarantee for fidelity and zeal.

Before the publication of *Willson's Glossary*, in *Pugin's Specimens*, there was scarcely any thing approaching to accuracy or discrimination in explaining the architectural terms of the middle ages. Carter had given explanations of some words in the *Gentleman's Magazine*; but that gentleman was a fanciful theorist, and not qualified to impart the knowledge he possessed in written language. Mr. Willson's *Glossary* was highly creditable to his taste and knowledge. The large *Architectural Dictionary*, by Nicholson, is not calculated to afford satisfactory assistance for such a work as the present; for it is imperfect and erroneous in many of its essays. The greater part is reprinted, verbatim, from *Rees's Cyclopædia*.

Of *Stuart's Dictionary of Architecture*, 3 vols. 8vo., it may be said that the author manifests diligence in its compilation, and care in treating of the numerous articles it embraces. This work, however,

like the last, has but a small proportion of articles referring to mediæval architecture. *A General Bibliographical Dictionary of the Fine Arts*, 8vo. 1826, by *James Elmes*, assisted by *James Ollier*, contains much original information on architectural subjects, under their respective heads. *Fosbroke's Encyclopædia of Antiquities*, 2 vols. 4to. 1825, includes a large mass of undigested materials, calculated to furnish useful hints to the architectural antiquary. In a glossary by *W. Hosking*, appended to the article *Architecture*, in the seventh edition of the *Encyclopædia Britannica*, there is more learning and originality than in any other essay on the same subject. In 1836, appeared *A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture*, 8vo. This work is characterised in a learned critique on the subject, in the *Athenæum*, as a "superficial and hurried compilation." It has the merit, however, of being the first work devoted almost exclusively to the architecture of the middle ages.

The following quotation from the preface to the fifth volume of *Architectural Antiquities*, is at once applicable to the present volume, to the author, and to the reader:—"In the ensuing pages, the author has endeavoured to guard against vague language, and has applied the terms Saxon, Norman, Pointed, &c., to designate the architecture which properly belongs to the respective ages, or characters, or classes of building; whilst the word *Gothic*, as it conveys no definite meaning, or is description of any peculiar class of architecture, has been generally omitted. In the following pages, the reader will observe a great number of references to authors and authorities; for it has been the author's invariable practice to make every writer responsible for his own statements and opinions. Fidelity of quotation has been carefully attended to. Anxious and eager to do justice to all preceding and contemporary authors, and even to rivals and foes, the author has referred to every book and authority that has been used; and he trusts it will be admitted that he has spoken candidly and generously of all. The petty passion of jealousy, and the unworthiness of literary envy, are degrading to the man who writes to inform and improve his fellow-creatures. If it ever formed a part of the author's character, he hopes it is wholly eradicated; and trusts that the remainder of life will be passed in amity with all the literati, and the artists of his country."

Instead of the unmeaning, because misapplied phrase, *Gothic Architecture*, the author has here, as in other works, employed the term *Christian*. He is aware of having incurred the sneers of certain professional critics, and the disapproval of some temperate, well-informed

antiquaries; but the former are unworthy of notice, and the latter has received the most attentive consideration of the author. Opposed as he is to all theorising; exempt, also, in his old age, from all prejudices, or petty vanities of establishing novelties in language, merely fanciful, he must continue to use this word, in preference to any other, from a conviction that it is the most apposite, the most correct, the most descriptive, and the best adapted to designate that architecture which originated with, and was progressively advanced through all its stages of improvement, variety, and beauty, by the Christian architects of the middle ages. It was at first a variation from, and a debasement of the Roman, and continued, from the fifth to the end of the twelfth century, to employ the semicircular arch, either plain, or variously ornamented, with the short, simple pillar, and the base and capital of the Roman pattern; and, in this arrangement, as well as subsequently, with the pointed arch, to the epoch of the dissolution of monasteries in England, by King Henry VIII., this novel species of architecture, in its manifold varieties and beauties, was employed in every Christian edifice. As *Pagan architecture* applies to all the temples of Egypt, Greece, and ancient Rome, each of which is designated by a term applicable to itself, so the phrase *Christian architecture* embraces and extends to all the varieties of churches, monasteries, and other ecclesiastical buildings, which the disciples and followers of Christ erected as places of worship, and as the residences of their respective fraternities. (See the words CHRISTIAN, GOTHIC, NORMAN, and SAXON ARCHITECTURE, in the following pages.)

It remains for the author to testify both his thanks and obligations to those kind coadjutors who have contributed, *con amore*, to improve the volume by useful suggestions and corrections. His old colleague and long-tried friend, Mr. BRAYLEY, has examined most of the proof sheets, and pointed out various improvements. To Mr. HOSKING, frequently noticed, the author owes a lasting obligation, for many corrective criticisms made on reading the proofs. The Rev. JOSEPH HUNTER, one of the Sub-commissioners of Records, and author of some valuable topographical works, very promptly lent useful aid for the ensuing pages. JOHN ADEY REPTON, EDWARD J. WILLSON, JOSEPH GWILT, the late WILLIAM HAMPER, and the Rev. Mr. OWEN, of Shrewsbury, also rendered the author some hints and information at the commencement of the Dictionary. To the Rev. J. PARKER, the author offers sincere thanks for judicious remarks on PULPITS, SCREENS, and ROOD-LOFTS.

## LIST OF FORTY-TWO ENGRAVINGS,

ILLUSTRATING

MORE THAN TWO HUNDRED DIFFERENT ARCHITECTURAL MEMBERS AND WORDS, DESCRIBED, AND REFERRED TO, IN THIS DICTIONARY.

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- I. **ARCADES**, Pl. I. — Thirteen varieties of plain, zigzag, and other ornamented archivolt-mouldings, of semicircular, interlacing, and pointed forms; with pillars, having plain and ornamented shafts, capitals, and bases; string-courses and corbel-mouldings of various kinds; plain and decorated ashlering, &c. The names of the buildings, whence the examples are taken, are engraved on the plate. Figs. 5 and 7 have galleries, or open spaces, behind. For *Castle Rising*, read *Castle Acre Priory Church*.
- II. **Pl. II.** — Nine varieties with trefoil, cinquefoil, and acute lancet-shaped arches; with varied archivolt-mouldings, single and clustered pillars, both attached and insulated, plain and highly enriched capitals, quatrefoil and cinquefoil openings: also, sculptured and diapered spandrels, and parts of triforia, clere-stories, and tomb.
- III. **Pl. III.** — *Of interlaced Archivolt Mouldings.* Fourteen varieties, exhibiting peculiar instances of ornamental ashlering; roman bricks, or tiles: fig. 1; the most ordinary Anglo-Norman capitals (one in fig. 6, resembling the Corinthian); chevron, lozenge, and cable-mouldings: and a very singular example of intersecting archivolt-mouldings, fig. 7; whilst the three varieties, figs. 9, 10, 11, display the fanciful decorations of the Normans in the ashlering. For accounts of the above subjects, see **ARCADE**.
- IV. **ARCHES**, Pl. I. — Eighteen arches, of varied form, from different buildings, and of different dates. The name of each is engraved on the plate, and the whole are described in the article, **ARCH**. Sculptured and perforated spandrels; paneling; capitals; hood-moulds; crockets; a finial; the ogee; part of an open-work timber roof, with pendants; a chimney mantel-piece, &c., are shewn in this plate: also, the centres from which the curves of the arches are struck.
- V. **Pl. II.** — Twelve examples; semicircular, pointed, and of the horse-shoe form, fig. 9; exhibiting Anglo-Norman mouldings, ribs, and capitals; a flat arch within a semicircular one (fig. 8); and the Norman chevron, in the archivolt of a pointed arch, fig. 12.
- VI. **Pl. III.** — Twelve varieties, from the earliest to the latest pointed form; the names attached, and the centres indicated. Figs. 1, 2, 3, and 4, from buildings of the Norman class. This plate contains some good specimens of capitals and pillars; a fine ogee arch, with crockets and finial; the internal moulding of an arch, curiously engrailed (fig. 1); a label-moulding from Malmesbury Ab. Ch. (mentioned in the article **PORCH**); the billet-mouldings, perforated spandrels, tracery, &c.
- VII. **Pl. IV.** — Two arches of an irregular, crippled, depressed form, described in the article **ARCH**. This plate shews also Norman bases, shafts, and capitals; zigzags; a label-moulding, with snake's head; plain and ornamented windows; a plain-arched and a groined roof (the latter having a third arch, equally singular in its form to the two principal ones); a shallow niche, with side-buttresses and crocketed gable, &c. It is presumed, that these arches were originally semicircular. For accounts of them, see **ARCH**.
- VIII. **BASES**, Pl. I. — Nineteen varieties, of early date; of which nine are from *Canterbury Cathedral*; shewing the forms of shafts, from the simple cylinder to the complicated massive clustered pillar, fig. 17. The boldness and simplicity of ancient base-mouldings are strikingly seen in the vertical section, fig. 19.
- IX. **Pl. II.** — Eight examples from *Wells*, and *Winchester Cathedrals*. The subjects of these plates are described in the article **BASE**; and the component parts of each under the words **PLINTH**, **TORUS**, **CASEMENT**, **SCOTIA**, **BOW-TELL**, **SHAFT**, &c.

- X. **BOSSSES and RIB-MOULDINGS**, Pl. I.—Twelve specimens, exhibiting the freedom of design and execution exercised by the ancient workmen, in foliage, as contrasted with their works, in imagery, or sculpture, of the human figure. Dog-tooth ornament on fig. 1.
- XI. Pl. II. Twelve specimens, of which four are from the Lady Chapel of *Wells Cathedral*, shewing the beauty of the sculptured foliage with which that magnificent church is profusely adorned. See the words **BOSS** and **RIB**.
- XII. **BRACKETS**.—Fifteen specimens, with names attached. Those with the human heads, and the hand supporting them, are corbels; fig. 10 is a sort of pedestal, with a projecting top for a piscina, and a groined soffit, or canopy; and fig. 15 has quatrefoils in panels, and an embattled parapet: fig. 12 is peculiarly elegant. See **BRACKET** and **PEDESTAL**.
- XIII. **BUTTRESSES**.—Nine specimens, in front and profile; serving, also, by their details, to illustrate the words **BRACKET**, **CROCKET**, **CORBEL-TABLE**, **NICHE**, **PEDESTAL**, **GABLE** or **PEDIMENT**, **FINIAL**, **TABLET**, **SET-OFF**, **COPING**, **PINNACLE**, **GARGOYLE** (fig. 5), **CANOPY**, **STRING-COURSE**, &c.
- XIV. **BUTTRESSES (FLYING)**. Pl. II.—Seven examples, single and double, as named on the plate, and described in the article **BUTTRESS**; shewing also embattled, foliated, and perforated parapets; pinnacles, of plain and ornamental design; crockets, formed of foliage and animals; finials; open tracery and panelling; and other details.
- XV. **CAPITALS**. Pl. I.—Eleven specimens, named on the plate, and described in the article **CAPITAL**; all Anglo-Norman, and some exhibiting in the foliage a striking similarity to classical models. Curious neck-mouldings, and groups of figures, with the forms and ornaments of the different shafts are also shewn.
- XVI. Pl. II.—Thirteen examples: for names and descriptions see the plate, and the word **CAPITAL**. These are of different dates; some simply moulded, and others richly foliated: a sculptured vine (see **VINETTE**) runs round fig. 8, with quatrefoil panels beneath. This plate also illustrates the forms of shafts.
- XVII. **CATHEDRAL CHURCHES**.—*Plan of Durham Cathedral*, pointing out the following members, or parts of a church, most of which are generally found in the same situations:—A, the Galilee (see **GALILEE**), or western porch; B, west end of nave; CC, western towers; D, nave; EE, aisles of nave; FG, transept; H, space under central tower; JJ, aisle of transept; K, choir; L, presbytery, or space for altar; M, aisles of choir; N, modern vestry; O, chapel of the nine altars, the usual situation of the lady-chapel; P (according to Carter), the parlour, locutory, or speche-house, of the monastery; Q, chapter-house, now destroyed; R, cloister; S, lavatory or conduit; TTT, cells for monks; U, passage of communication, a kind of alyp; W, hall of the deanery; XY, remains of buildings; ZZZ, crypt under refectory; a, kitchen; b, offices; c to h, rooms under the dormitory; i, k, prebendal houses, gardens, &c. See **CATHEDRAL**, **CHURCH**, **CHAPTER-HOUSE**, **CLOISTER**, **NAVE**, **CHOIR**, **AILE**, **TRANSEPT**, **GALILEE**, **PORCH**, **TOWER**, **LAVATORY**, **REFECTORY**, **STAIRCASE**, **DORMITORY**, **KITCHEN**, **LADY-CHAPEL**, &c.
- XVIII. **CATHEDRAL CHURCHES**.—*Compartments of the nave of Durham Cathedral; and of the Trinity Chapel, and the small transept, Canterbury Cathedral. Exterior and interior*. The references to the nave of *Durham Cathedral* will be found in the article **NAVE**; the parts indicated by the numbers affixed to the plan and elevation of the exterior of *Trinity Chapel, Canterbury* (D), are as follows:—1, leaded roof; 2, plain parapet; 3, small loophole window; 4, roof of aisle; 5, flying, and attached buttresses; 6, main window of the chapel, with pointed head; 7, ditto, with semicircular head; 8, windows of crypt; 9 (in plan and in elevation), chief and bold projecting buttresses; 10, pilaster buttresses. *Canterbury Cathedral—small transept—interior* (C). 1, framework of roof; 2, 3, 4, vaulting, shewing its thickness, and the elevations and sections of the main ribs; 5, clerestory; 6, triforium; 7, arcade over the main arches; 8, clustered column, shafts supporting ribs of vaulting; 9, one of the main arches of the transept; 10, panelling of the side wall; 11, piscina and ambry; 12, ground plan of semicircular recess or chapel.
- XIX. **CATHEDRAL CHURCHES**.—*Compartments of the naves of Salisbury and of Exeter Cathedrals. Exteriors and interiors*. These have been partially described in the article **NAVE**; the remainder of their characteristics are as fol-

HOOD-MOULD, IMPOST, LABEL, PILLAR, SPANDREL, SHIELD, &c. The forms of the arch-mouldings, and the sections of the jambs, are shewn beneath each elevation.

XXXII. *Pl. II.* — Four specimens, each forming the chief entrance to the respective building. (See DOORWAY.) These magnificent designs exhibit various arches, corbels, crockets, canopies, cusps, foliations, doors, finials, gables, images, masonry, mouldings, niches, pillars, quatrefoils, ribs, sculpture, shields, spandrels, statues, tabernacles, tracery, trefoils, &c.

XXXIII. FINIALS. — Nine varieties, as named, and described under the word FINIAL. See also NECK-MOULD, &c.

XXXIV. FONTS. — Ten specimens, named and described under the word FONT; and illustrating the words ARCADE, FOLIAGE, PANELLING, PARAPET, and SCULPTURE.

XXXV. PORCHES. — One on the south side of *King's College Chapel, Cambridge*. (Engraved title-page.) This beautiful subject contains a profusion of the ordinary members of the latest and most elaborate pointed style: for instance, a doorway formed by a plain pointed, and an ogee arch; the latter with elegant crockets and finial; the royal arms occupying foliated circular panels in the spandrels; canopied niches, or tabernacles, on each side; minute buttresses, pinnacles, pedestals, and tabernacle-work, connected with them; the Tudor rose, crown, and portcullis, in several places; a very rich parapet, perforated with quatrefoils, and having demi-angels at each end; the lower part of a large and elegant window, with mullions and transoms; slender pillars, and other decorations. For other porches, see CATHEDRAL CHURCHES, *Plan*; and *Compartments of Salisbury, and Exeter Cathedrals*.

RIBS, RIB-MOULDINGS. (See BOSSES, and TRACERY OF VAULTED CEILINGS.)

XXXVI. SPIRES. (*Wood-cut* in page 435.) Eight specimens, enumerated in the article SPIRE. Of these the first four are analogous in form to pinnacles and turrets.

XXXVII. TRACERY OF VAULTED CEILINGS, *Pl. I.* — Ten specimens, in plan, section, and view, shewing the arrangement of the ribs of groined vaults; and two elevations and sections of ribs (A B).

XXXVIII. *Pl. II.* — From the chapter-house of *York Cathedral*, as supposed to be seen in a mirror on the ground. (See TRACERY, and CHAPTER-HOUSE.)

XXXIX. Six varieties. In some impressions of this plate the reference-figures are wanting, and the names of the subjects incorrect. The specimen at the top of the plate is one compartment of the fan-traceried roof of *King's College chapel, Cambridge*; the two immediately beneath it are, that to the left, from *St. George's Chapel, Windsor*; and the other from the *Chapter-house of Canterbury Cathedral*. The narrow strip beneath the latter, and the largest of the two lower specimens, are also from *St. George's Chapel*; the sixth example being from the *Dean's Chapel, Canterbury*.

The three plates of TRACERY may be referred to as containing illustrations of bosses, ceilings, cusps, foliations, groining, fan-groining, pillars, ribs, shafts, vaulting, and windows.

XL. TOWERS and SPIRES. — Eighteen examples, named and described in the article TOWER. (See also SPIRE and STEEPLE.) Amongst the many words illustrated by this plate, may be mentioned — BUTTRESS, DOORWAY, DORMER-WINDOW, GABLE, LANTERN, PARAPET, PHAROS, PINNACLE, PITCH, ROOF, and WINDOW.

XLI. WINDOWS. — Thirty-six varieties, and sixteen horizontal sections of mullions. (See WINDOW, ORIEL, &c.) This plate exhibits arches, labels, or drip-stones, corbels, mouldings, shafts, bases, capitals, transoms, mullions, tracery, &c.

XLII. The Armorial bearings of Her Majesty, the Queen.



TITLES OF  
BOOKS AND OTHER AUTHORITIES

CONSULTED FOR, AND REFERRED TO IN,

THE ARCHITECTURAL DICTIONARY:

FIRST GIVING THE ABBREVIATIONS USED; AND SECONDLY, THE TITLE,  
AUTHOR, SIZE, AND DATE, OF EACH BOOK REFERRED TO.

ARRANGED IN ALPHABETICAL ORDER.

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*The reader is assured, that every work specified in the following list has been consulted for the terms or passages to which they are respectively referred,—that many other authors have also been examined, and used for the purpose of comparison and exemplification,—and that the utmost diligence and caution have been exercised to give authenticity and accuracy to this Dictionary. On these grounds, the author claims the confidence and liberal indulgence of his readers: if to industry he has added discrimination, rational selection, and compression of materials, with judicious and correct application of words and sentiments to the sciences and arts intended to be elucidated, he feels assured that his labours will be duly appreciated, and be productive of benefit in this department of literature.*

*The following list will be found useful to the reader who is desirous of extending his inquiries respecting the Architecture and Archæology of the Middle Ages.*

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ABBREVIATIONS.—Angl.-Sax., Anglo-Saxon; dim., diminutive; D., Dutch; Eng., English; Fr., French; Ger., German; Gr., Greek; Heb., Hebrew; Ir., Irish; Ital., Italian; Lat., Latin; low Lat., low Latin, or the Latin used by the monkish writers; Nor. Fr., Norman French; p., page; pl., plate; Port., Portuguese; pt., part; Sc., Scotch; Sp., Spanish; Teut., Teutonic; vol., volume.

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*Aberdeen's Inquiry.* See *Wilkins's Civ. Arch. of Vit.*

*Angl. Sacr.* Anglia Sacra; sive, Collectio Historiarum, partim antiquitatis, partim recenter scriptarum, de Archiepiscopis et Episcopis Angliæ, à primâ Fidei Christianæ Susceptione ad Annum MDXL. [By Hen. Wharton.] 2 vols. fol. 1691.

*Arch. Antiq.* Architectural Antiquities of Great Britain. By J. Britton, F.S.A. 5 vols. 4to. 1805—1829. The fifth volume constitutes a complete and independent work, and is arranged as a Chronological History of Christian Architecture. It is embellished with eighty engravings, also arranged chronologically. Besides a dictionary of terms, it contains chronological tables of architects, churches, monuments, pulpits, fonts, and crosses; a copious index, &c.

*Arch. Antiq. of Rome.* The Architectural Antiquities of Rome, measured and delineated by G. L. Taylor and Edward Cressy, Architects. 2 vols. folio. 1821.

*Arch. of Middle Ages.* Architecture of the Middle Ages in Italy: illustrated by Views, Plans, Elevations, Sections, and Details of the Cathedral, Baptistery, Leaning Tower or Campanile, and Campo Santo of Pisa: from Drawings and Measurements taken in the year 1817; accompanied by Descriptive Accounts of their History and Construction. By E. Cressy and G. L. Taylor, Architects and F.S.A. 4to. 1829.

*Arch. Antiq. of Normandy.* Specimens of the Architectural Antiquities of Normandy, engraved by J. and H. Le Keux, from drawings by A. Pugin, Architect; edited by J. Britton, F.S.A. 4to. 1828.

*Archæ.* Archæologia; or, Miscellaneous Tracts relating to Antiquity: published by the Society of Antiquaries of London. 4to. Vol. i. 1770; vol. xxiii. 1830.

*Archæ. Æliana.* Archæologia Æliana; or Miscellaneous Tracts relating to Antiquity. Published by the Society of Antiquaries of Newcastle-upon-Tyne. 2 vols. 1830.

*Arch. Notes.* Architectural Notes on German Churches, with Remarks on the Origin of Gothic Architecture. (By Professor Whewell.) 8vo. 1830.

*Baker's Northamptonshire.* The History and Antiquities of the County of Northampton. By George Baker. Vol. i. fol. 1830.

*Battely's Cant. Sacr.* Cantuaria Sacra; or, the Antiquities of the Cathedral and Metropolitan Church, &c. of Canterbury, forming the second part of the 2d edit. of Somner's Antiquities of Canterbury. By the Rev. Nicolas Battely. Fol. 1703.

*Bentham's Ely,* 2d edit. The History and Antiquities of the Conventual and Cathedral Church of Ely. By the Rev. James Bentham, M.A., F.S.A. 2d edit. by W. Stevenson, Esq., F.S.A. 2 vols. 4to. 1812.

*Bingham's Works.* The Works of the learned Joseph Bingham, M.A.; containing the Origines Ecclesiasticæ, or the Antiquities of the Christian Church, &c. 2 vols. fol. 1726. There is an 8vo edition.

*Blore's Rutlandsh.* The History and Antiquities of the County of Rutland. By Thomas Blore, F.S.A. Fol. 1811.

*Blore's Monuments.* The Monumental Remains of noble and eminent Persons, comprising the Sepulchral Antiquities of Great Britain. Engraved from Drawings by Edward Blore, F.S.A.; with Historical and Biographical Illustrations, (by the Rev. Ph. Bliss, D.D.); the Engravings by J. and H. Le Keux. Imp. 8vo. 1826.

*Booth's Anal. Dict.* Analytical Dictionary of the English Language. By David Booth. 4to. 1806, &c.

*Brand's Pop. Antiq.* Observations on Popular Antiquities, chiefly illustrating the Origin of our vulgar Customs, Ceremonies, and Superstitions. By John Brand, M.A., Sec. S.A.; arranged and revised by Henry Ellis, F.R.S., Sec. S.A. 2 vols. 4to. 1813.

*Brayley's West. Abbey.* The History and Antiquities of the Abbey Church of St. Peter, Westminster; including Notices and Biographical Memoirs of the Abbots and Deans of that foundation. Illustrated by J. P. Neale. The whole of the Literary Department by E. W. Brayley. 2 vols. 4to. 1818.

*Buckler's Cathedrals.* Views of the Cathedral Churches of England and Wales, with Descriptions. By John Chessell Buckler. 4to. 1822. This volume contains 32 prints, drawn and etched by the Author, and chiefly copied from a series of large aquatinted prints, which Mr. Buckler, senior, had published between the years 1799 and 1814.

*Carpentier Glos. Nov.* Glossarium Novum ad Scriptores Medii Ævi, cum Latinos tum Gallicos; seu, Supplementum ad auctiorem Glossarii Cangiani editionem, &c. Collegit et digessit D. P. Carpentier, O. S. B. 4 vols. fol. Paris, 1766.

*Carter's Anc. Arch.* The Ancient Architecture of England. By John Carter, F.S.A., Architect. Two parts. Fol. 1794.

*Carter's Scul. and Painting.* Specimens of the Ancient Sculpture and Painting now remaining in this Kingdom, from the earliest period to the reign of Henry the VIIIth. By John Carter. 2 vols. fol. 1780—1787.

*Carter's Cathedrals: Exeter.* Some Account of the Cathedral Church of Exeter, illustrative of the Plans, Elevations, and Sections of

that Building. By J. Carter, Architect. Large fol. Published by the Society of Antiquaries of London. The Society has published accounts of the following distinguished edifices, in corresponding sizes and styles:—St. Stephen's Chapel, Westminster; Bath Abbey Church; the Abbey Church of St. Alban's; Durham and Gloucester Cathedrals.

*Castell's Villas.* The Villas of the Ancients illustrated. By Robert Castell. Large fol. 1728.

*Cath. Antiqs.—York, &c.* The Cathedral Antiquities of England: History, &c. of York Cathedral, or of any other Cathedral, as named. By John Britton, F.S.A. Medium and Imperial 4to. This work is intended to illustrate the architecture, and develop the history, of the magnificent Cathedrals of England. Each church is fully displayed by a ground-plan, sections, elevations of the principal parts, views externally and internally, and details of particular ornaments. To every cathedral is appropriated a quarto volume of varied thickness and price, according to the relative magnitude and architectural history of each subject. *York Cathedral* consists of 36 engravings, and 96 pages of letter-press, price 3*l.* 12*s.*; and *Bristol Cathedral* contains 13 illustrations, and 74 pages of letter-press, price 1*l.* 4*s.*

*Ciampini Vet. Mon.* Joannis Ciampini Romani Vetera Monumenta, in quibus præcipuè musiva opera, sacrarum, profanarumque ædium structura, &c. 3 vols. fol. 1747.

*Collect. Cur.* Collectanea Curiosa; or, Miscellaneous Tracts relating to the History and Antiquities of England and Ireland, the Universities of Oxford and Cambridge, &c. By John Gutch, from the MSS. of Archbishop Sancroft. 2 vols. 8vo. 1781.

*Cotgrave's Dict.* A Dictionary of the French and English Tongues. By R. Cotgrave. Re-edited by James Howell. fol. 1673.

*Cotman's Normandy.* Architectural Antiquities of Normandy. By J. S. Cotman; with Historical and Descriptive Notices by Dawson Turner, Esq., F.R. and A.S. 2 vols. folio. 1822.

*Cottingham's Henry VII.'s Chap.* Plans, Elevations, Sections, Details, and Views of the magnificent Chapel of King Henry VII. at Westminster Abbey Church, with a History of its Foundation, &c. By Lewis Nockalls Cottingham, Architect. 2 vols. large fol. 1822—1829. This work contains 73 prints, illustrative of the design, construction, and details, of the most splendid specimen of Christian architecture in Europe.

*D'Agincourt, Hist. de l'Art—Architec.* Histoire de l'Art par les Monumens, depuis sa Décadence au IV<sup>e</sup> Siècle jusqu'à son Renouveau.

ment au XVI<sup>e</sup>, pour servir de suite à l'Histoire de l'Art chez les Anciens. Par M. Seroux d'Agincourt. Fol. 6 vols. 1823, &c.

*Dallaway's English Arch.* Observations on English Architecture, Military, Ecclesiastical, and Civil, compared with similar Buildings on the Continent; including a Critical Itinerary of Oxford and Cambridge, &c. By the Rev. Jas. Dallaway, M.B. F.S.A. 8vo. 1806.

*D'Aviler, Dict. d'Arch.* Dictionnaire d'Architecture Civile et Hydraulique, et des Arts qui en dépendent. Par Augustin Charles d'Aviler. Nouvelle édition, 4to. 1755.

*Drake's Eboracum.* Eboracum; or the History and Antiquities of the City of York; together with a History of the Cathedral Church. By Francis Drake, Gent. F.R.S. Fol. 1736.

*Du Cange.* Glossarium ad Scriptores mediæ et infimæ Latinitatis, auctore Carolo Dufresne, Domino Du Cange. 6 vols. fol. Paris, 1733.

*Dugdale's St. Paul's.* The History of St. Paul's Cathedral, in London. By Sir Wm. Dugdale, Knt. With a Continuation and Additions, by Henry Ellis, F.R.S., Sec. S.A. Folio. 1818.

*Dugdale's Mon. Angl.* Monasticon Anglicanum: a History of the Abbeys and other Monasteries, Hospitals, Frieries, and Cathedral and Collegiate Churches, &c. in England and Wales. By Sir William Dugdale, Knt. A new edit. by John Caley, Henry Ellis, and the Rev. Bulkeley Bandinel. Fol. 6 vols.; the last volume is divided into three. 1817—1830.

*Durand's Parallel.* Recueil et Parallèle des Edifices de tout genre, anciens et modernes, remarquables par leur beauté, par leur grandeur, &c., et dessinés sur une même échelle. Par J. N. L. Durand, Architecte. Folio. Paris, an ix.

*Elmes's Dict. of Fine Arts.* A General and Bibliographical Dictionary of the Fine Arts, &c. By J. Elmes, Architect, &c. 8vo. 1826.

*Examples of Gothic Archi.* Examples of Gothic Architecture; consisting of a Series of Plans, Elevations, Sections, and Details, selected from some of the most admired Edifices of England, &c. By A. Pugin, Architect; with Accounts by E. J. Willson, Architect, F.S.A. 4to. 1830.

*Fosbroke's Brit. Mon.* British Monachism; or, Manners and Customs of the Monks and Nuns of England. By T. D. Fosbrooke, M.A., F.A.S. 4to. 1817.

*Fosbroke's Enc. of Antiq.* Encyclopædia of Antiquities, and Elements of Archæology, classical and mediæval. By the Rev. T. D. Fosbroke, M.A., F.S.A., &c. 2 vols. 4to. 1825.

*Gough's Sepul. Mon.* Sepulchral Monuments in Great Britain, with Introductory Observations. By Richard Gough, Esq., F.S.A. 5 vols. fol. 1786.

*Gunn's Inquiry.* An Inquiry into the Origin and Influence of Gothic Architecture. By William Gunn, B.D. 8vo. 1819.

*Gwilt's Vitruv.* The Architecture of Marcus Vitruvius Pollio. Translated by Joseph Gwilt, F.S.A. 4to. 1826.

*Gwilt's Rud.* Rudiments of Architecture, Practical and Theoretical. By Joseph Gwilt, F.S.A. Royal 8vo. 1826.

*Gwilt's Civ. Arc.* A Treatise on the Decorative Part of Civil Architecture. By Sir William Chambers, K. P. S. With Illustrations, Notes, and an Examination of Grecian Architecture. By Joseph Gwilt, Architect, F.S.A. 2 vols. fol. 1825.

*Hall on Gothic Arch.* Essay on the Origin, History, and Principles of Gothic Architecture. By Sir J. Hall, Bart. P. R. S. Edin. 4to. 1813.

*Halfpenny's Goth. Orn.* Gothic Ornaments in the Cathedral Church of York. Drawn and etched by Joseph Halfpenny. 4to. 1795. This vol. contains 105 prints, with brief notices.

*Hamper's Life of Dugdale.* The Life, Diary, and Correspondence of Sir William Dugdale, Knt., &c. Edited by William Hamper, Esq., F.S.A. 4to. 1827.

*Hawkins's Goth. Arch.* History of the Origin and Establishment of Gothic Architecture. By J. S. Hawkins, F.S.A. 8vo. 1813.

*Hoare's Itin.* The Itinerary of Archbishop Baldwin through Wales, A.D. M.C.LXXXV. By Giraldus de Barri. Translated into English by Sir Richard Colt Hoare, Bart. 2 vols. 4to. 1806.

*Hunter's Hallamshire.* Hallamshire: the History and Topography of the Parish of Sheffield, Co. York, &c. By the Rev. Joseph Hunter, F.S.A., of Newcastle. Fol. 1819.

*Hunter's South Yorks.* South Yorkshire: the History and Topography of the Deanery of Doncaster, in the Diocese and County of York. By the Rev. Joseph Hunter, F.S.A. Fol. vol. i. 1828.

*Jacob's Law Dict.* A New Law Dictionary, containing the Interpretation and Definition of Words and Terms used in Law, &c., originally compiled by Giles Jacob; corrected and enlarged by J. Morgan, Esq. Fol. 10th ed. 1782.

*Jamieson's Etym. Dict.* An Etymological Dictionary of the Scottish Language; illustrating the Words in their different Significations by

**Examples from Ancient and Modern Writers.** By John Jamieson, D.D. F.S.A. Scot. 2 vols. 4to. 1808.

*Johnson's Eccles. Laws.* A Collection of all the Ecclesiastical Laws, Canons, Answers, or Rescripts, with other Memorials concerning the Government, Discipline, and Worship of the Church of England, from its first Foundation to the Conquest. By John Johnson, M.A. 2 vols. 8vo. 1720.

*Kelham's Dom. Book Illu.* Domesday Book Illustrated. By Robert Kelham. 8vo. 1788.

*Kelham's Nor. Fr. Dict.* A Dictionary of the Norman, or Old French Language, collected from such Acts of Parliament, Parliament Rolls, Journals, &c. as relate to this Nation. With the Laws of William the Conqueror. By Robert Kelham. 8vo. 1779.

*Kendall's Principles.* An Elucidation of the Principles of English Architecture, usually denominated Gothic. By John Kendall. 8vo. 1818. A small volume of 50 pages and 23 engravings, taken from Exeter Cathedral, in which church Mr. Kendall made some restorations, particularly a new altar-screen.

*King's Mun. Antiq.* Munimenta Antiqua; or, Observations on Ancient Castles; including Remarks on the whole Progress of Architecture, Ecclesiastical as well as Military, of Great Britain, &c. By Edward King, Esq., F.R.S. and A.S. 4 vols. fol. 1799—1806.

*Le Virloys' Arc. Dict.* Dictionnaire d'Architecture, Civile, Militaire et Navale, Antique, Ancienne et Moderne, et de tous les Arts et Métiers qui en dépendent; dont tous les Termes sont exprimés en François, Latin, Italien, Espagnol, Anglois, et Allemand, &c. Par M. C. F. Roland le Virloys, &c. 3 vols. 4to. Paris, 1770.

*Lingard's Antiq. Ang. Sax. Chu.* The Antiquities of the Anglo-Saxon Church. By the Rev. John Lingard. 2d edit. 8vo. 1810.

*Lysons's Woodchester.* An Account of Roman Antiquities discovered at Woodchester, in the County of Gloucester. By Samuel Lysons, F.R.S. and A.S. Fol. 1797. This work consists of 40 plates, with descriptions in French and English.

*Lysons's Mag. Brit.—Bedf.* Magna Britannia; being a concise Topographical Account of the several Counties of Great Britain. By the Rev. Daniel Lysons and Samuel Lysons, Esq. Vol. 1., Bedfordshire, Berkshire, Buckinghamshire. 4to. 1806. The other counties published are Cambridgeshire, Cheshire, Cornwall, Cumberland, Derbyshire, and Devonshire.

*Maffei on Amphitheatres.* A Complete History of the Ancient Amphitheatres, more particularly regarding the Architecture of those Buildings, and in particular that of Verona. By the Marquis Scipio Maffei. Made English from the Italian by Alexander Gordon, A.M. 8vo. 1730.

*Manley's Interpreter.* An Interpreter in Words and Terms in Common and Statute Laws of this Realm. By John Cowell, LL.D. Continued by Thomas Manley, Esq., augmented and improved. 4to. 1737.

*Meyrick's Armour.* A Critical Inquiry into Ancient Armour, as it existed in Europe, but particularly in England, from the Norman Conquest to the Reign of King Charles II.: with a Glossary of Military Terms of the Middle Ages. By Samuel Rush Meyrick, LL.D. and F.S.A. 3 vols. fol. 1824.

*Milizia's Lives, by Cresy.* The Lives of celebrated Architects, Ancient and Modern: by Francesco Milizia. Translated from the Italian by Mrs. Edward Cresy. 2 vols. 8vo. 1826.

*Miller's Ely Cath.* A Description of the Cathedral Church of Ely, with some Account of the Conventual Buildings; with Engravings. By Geo. Millers, M.A. 8vo. 1807.

*Milner's Treat. Eccl. Arch.* A Treatise on the Ecclesiastical Architecture of England during the Middle Ages. By the Rev. John Milner, D.D., F.S.A., &c. 8vo. 1811.

*Milner's Winchester.* The History, Civil and Ecclesiastical, and Survey of the Antiquities, of Winchester. By the Rev. John Milner, D.D., F.S.A., &c. 2 vols. 4to. 2d edit. 1809.

*Mitford's Prin. of Arch.* Principles of Design in Architecture, traced in Observations on Buildings, primeval, Egyptian, &c. By Wm. Mitford, Esq. 8vo. 1809.

*Moller's Denkmæhler.* Denkmæhler der Deutschen Baukunst Dargestellt von Georg Moller. Darmstadt, fo. 1815. This work is still in the progress of publication, and contains plans, elevations, and sections, of several churches and houses in Germany. The letter-press of part of the work has been translated into English, and published under the title of "An Essay on the Origin and Progress of Gothic Architecture, traced and deduced from the ancient Edifices of Germany." Small 8vo. 1824.

*Murphy's Batalha.* Plans, Elevations, Sections, and Views of the Church of Batalha, in Portugal, with the History and Description, by



**Fr. Luis de Sons ; with Remarks.** To which is prefixed, a Discourse on the Principles of Gothic Architecture. By J. Murphy, Arch. Fol. 1795.

**Nares's Glos.** A Glossary; or Collection of Words, Phrases, Names, and Allusions to Customs, &c. By the Rev. R. Nares, A.M. 4to. 1822.

**Nichols's Royal Wills.** A Collection of all the Wills known to be extant of the Kings and Queens of England, &c. ; with explanatory Notes and a Glossary. By J. N——, [John Nichols]. 4to. 1780.

**Nicolas's Test. Vet.** Testamenta Vetusta ; being Illustrations from Wills, of Manners, Customs, &c. from the Reign of Henry the Second to the Accession of Queen Elizabeth. By Nicholas Harris Nicolas, Esq., F.S.A. 2 vols. royal 8vo. 1826.

**Nicholson's Arch. Dict.** An Architectural Dictionary, containing a correct Nomenclature and Derivation of the Terms employed by Architects, Builders, and Workmen. By Peter Nicholson, Architect. 2 vols. 4to. 1819.

**Normand's Parallel.** A new Parallel of the Orders of Architecture, according to the Greeks and Romans, and Modern Architects. With the original Plates, drawn and engraved by Charles Normand, Architect. With the Text translated, and two additional Plates, by A. Pugin, Architect. Folio. 1829.

**Owen and Blakeway's Shrewsbury.** A History of Shrewsbury. By the Rev. H. Owen and the Rev. J. B. Blakeway. 2 vols. 4to. 1825.

**Papworth's Civ. Arc.** A Treatise on the Decorative Part of Civil Architecture. By Sir William Chambers, K.P.S. 4th edit. To which are added copious Notes, and an Essay on the Principles of Design in Architecture. By J. B. Papworth, Architect. Imp. 4to. 1826.

**Peck's Desid. Cur.** Desiderata Curiosa ; or, a Collection of divers scarce and curious Pieces relating chiefly to Matters of English History. By the Rev. Francis Peck, M.A. 2 vols. 4to. 1779.

**Raine's North Durham.** A Parochial History of North Durham. By the Rev. James Raine, M.A. Fol. part 1. 1830.

**Rep. Com. Pub. Rec.** 1800—1819. Reports from the Commissioners appointed by his Majesty to execute the Measures recommended by a Select Committee of the House of Commons respecting the Public Records of the Kingdom, &c. fol. 2 vols. 1800—1819.

**Rickman's Attempt.** An Attempt to discriminate the Styles of Architecture in England, from the Conquest to the Reformation. By Thomas Rickman, Architect. 8vo. 3d edit. 1825.

*Skinner's Etymo. Ling.* Etymologicon Linguae Anglicanae, seu Explicatio Vocum Anglicorum, &c. By S. Skinner, M.D. Fol. 1671.

*Smith's Antiq. of West.* Antiquities of Westminster; the old Palace; St. Stephen's Chapel: with 226 engravings. By John Thomas Smith. 4to. 1807. (The account by J. S. H. i. e. John Sidney Hawkins.)

*Specimens of Goth. Arch.* Specimens of Gothic Architecture, selected from various Ancient Edifices in England. By A. Pugin, Architect. With Accounts by E. J. Willson, Architect. 2 vols. 4to. 1821.

*Spelman's Glos.* Glossarium Archaologicum; containing barbarous Latin, obsolete Words, &c., with many additions by Dugdale. By Sir Henry Spelman, Knt. Best edit. fol. 1687.

*Staveley's Hist. of Chur.* The History of Churches in England, wherein is shewn the Time, Means, and Manner of Founding, Building, and Endowing of Churches, both Cathedral and Rural, with their Furniture and Appendages. By Thomas Staveley, Esq. 8vo. ed. 1773.

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# DICTIONARY

OF THE

## ARCHITECTURE AND ARCHÆOLOGY

OF

### THE MIDDLE AGES.

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•• The references to authorities, with the abbreviations and contractions, are fully explained, in alphabetical order, at the end of the Preface.

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**ABACISCUS.** Lat.; from *αβαίσκος*, Gr., the dimin. of *αβαξ*; *abaîsci*, plur. Small tesserae, or square stones, for tessellated pavements: also, small square tablets, or brackets, used to support vases, and other ornamental objects.

**ABACULUS.** Lat. A small table, or desk.

**ABACUS.** Lat.; *abaque*, or *abacus*, Fr.; *abaco*, It.; from *αβαξ*, Gr.; *der rehentisch*, Ger. The upper member, or division, of a capital, on which the entablature, in

Classic architecture, rests. It forms an essential part of the column in the Grecian and Roman styles, and is found in almost every variety of column in Christian architecture.\* Its shape varies in all the classic orders. In those of the Tuscan and Doric, the *abacus* is plain, thick, and rectangular in plan; but in the Corinthian, Roman-Ionic, and Composite, its sides are ornamented, and, in the

\* The term *Christian architecture* will be used, in the present work, in preference to Gothic, as more analogous, more correct, and more historical.—*Vide* CHRISTIAN ARCHITECTURE; also *Architectural Antiquities*, vol. v. p. 31.

latter, are cut into eccentric cavities, or curves, each of which is generally adorned with a flower or other enrichment. In general practice, the angles of the *abacus* are cut off in segments of circles. In the Temple of Jupiter Olympius, at Athens, the angles terminate in sharp points. In Christian architecture, the *abaci* form the bases of arches, and in shape and ornament are greatly diversified, as exemplified in the accompanying plates of Capitals and Columns. Mr. Rickman thinks that the square *abacus* is a sure guide to distinguish the Norman from what he calls "the early English," [*Attempt*, p. 55]; but several examples of Norman buildings may be pointed out where the *abaci* are circular, (as in Canterbury Crypt, *Columns*, pl. II. no. 4), and octangular, (as in the choir of the same church, pl. *Capitals*, no. 2.) In the same plate are two examples of capitals (8 and 11), belonging to pointed arches, where the *abaci* are octangular. These eccentricities shew that we must not attempt to include all the varieties within a few systematic forms. In all the members of the column and arch, as in their sizes, proportions, and shapes, the monastic architects were unrestrained in their designs, and unfettered by arbitrary rules. Though not an invariable, it may be regarded as a general maxim in Christian architecture, that the *abaci* as well as the capitals were in the earliest examples square, next circular, then octagonal: they often varied from the form of the capital.—(See the plates I. and II. of *Capitals* and *Columns*.) *Gwilt's Rud.* pl. II. III. *Carter's Ant. Arch.* vol. I. pl. XXXIV. p. 27.

**ABAMURUS.** Low Lat., i. e. *à muro*; *contremur*, Nor. Fr.; *contramuro*, It. A buttress, or second wall, added to strengthen another. "Item transpositi sunt *abamuri* cum archeriis, quæ non sunt redactæ ad pristinum statum ad mensuram unius tesæ."—*Carpentier, Glos. Nov.*

**ABATED.** A word used in a document respecting the Beauchamp Chapel, at Warwick, wherein "the marbler" agrees that "all the champes about the letters are to be *abated*, and hatched curiously, to set out the letters."—*Arch. Antiq.* vol. IV. p. 13.

**ABAT-JOUR.** Fr. A sky-light; or, any sloping aperture for the admission of light to a room.

**ABAT-VENT.** Fr.; *regillum*, low Lat.; *tejadillo*, Sp.; *kleinedeck*, Ger. The sloping roof of a tower, or other edifice; also a pent-house.

**ABAT-VOIX.** Fr. The sounding-board over a pulpit, or a rostrum.

**ABBATHIE, ABBATHY.** Synonymous with Abbey. This term occurs in Domesday Book, and in various ancient statutes. By stat. 31, Hen. VIII. c. 13, "*Abbathies*" were surrendered to the king.—*Kelham's Dom. Book Ill.* p. 147.

**ABBEY.** *Ἀββαία*, Gr.; *abbatia*, low Lat.; *abbaye*, Fr.; *badia*, Ital.; *abadia*, Sp. and Port.; *abati*, Armoric; *abbs*, Nor. Fr.; *abtey*, Ger., from *abbas*, Lat., an abbot, the root of which is the Hebrew אב, *ab*, father. An abbey properly means a series of buildings adapted for the domestic accommodation and religious ceremonies of a fraternity of persons subject to the government of an abbot, or an abbess. As such it is contradistinguished from a *priory*, *friary*, *nunnery*, *hospital*, and *college*, and from all other ecclesiastical and military houses. Although strictly and clearly different in name, it is not easy to separate and distinguish the abbey, the priory, or even the cathedral, in their architectural features and general arrangements, from each other. The different orders of monastic communities had distinctions in dress, and in certain rites and ceremonies; but their dwellings and offices seem to have been designed more in accordance with the fashion—if the word may be allowed—or customs of the age when built, than by the rules of their respective orders. An abbey was of the highest rank amongst religious houses. Many of the governors, or abbots, holding their temporalities *per baroniam*, were summoned by writ to sit in the national councils; and, together with many others, had permission from the Pope to wear the mitre: hence called *mitred abbots*. In 49 Hen. III. sixty-four abbots, and thirty-six priors, were summoned to Parliament; but Edward III. reduced the number to twenty-five of the former, and two of the latter; to whom two other abbots were afterwards added; so that twenty-nine in all enjoyed this privilege until the dissolution. Next in rank to the mitred and parliamentary abbeys were those whose abbots were entitled to have the crosier, or pastoral staff, carried before them. The abbeys, and

religious houses of the largest class, had seldom fewer than fifty monks on the establishment; as at St. Alban's, Tewkesbury, and St. Mary, York; but Bury St. Edmund's had eighty, and Gloucester above one hundred;—those of the second class numbered about twenty, as Bath, Tavistock, Selby;—the third class from eight to twelve;—and the smaller convents from three to six. There was likewise a proportionate number of servants: Tewkesbury had one hundred and forty-four, and Evesham sixty-five, besides grooms, porters, and farming men.—[*Owen and Blakeway's Shrewsbury*, vol. 11. p. 48—50.] The larger abbeys, according to Dr. Whitaker, [*Hist. of Whalley*, ed. 1806, p. 105], usually consisted of buildings surrounding two quadrangular courts, of different dimensions. One of them, termed the *clausum*, or close, comprised an area of from fifty to ninety acres, was enclosed by a high, and sometimes embattled wall, and entered by one or two gate-ways. It included all the appendages of a large domain, as a grange, or farm-house, barns, stables, mill, &c. Around the principal quadrangle were disposed the church and its appendages, the hall, refectory, almonry, chapter-house, locutory or parlour, infirmary, scriptorium, kitchen, and other domestic offices. The same author says, “This great mass of irregular, but doubtless, in general, stately buildings, when all standing, must have presented the appearance of a small fortified town, with its embattled wall and turreted gate, surmounted by the great church shooting high above the roofs.” That of St. Edmunds-bury “has been generally supposed to have exceeded, in magnificent buildings, splendid decorations, important privileges, valuable immunities, and ample endowments, all other ecclesiastical and monastic establishments in England, Glastonbury alone excepted.”—[*Yates's Hist. of Bury St. Edmund's*.] The abbeys, of which the churches remain in the most complete state, are those of Westminster, St. Alban's, and Tewkesbury; and numerous interesting and important specimens of Christian architecture are to be met with in the extensive ruins of those of Fountain, Kirkstall, Glastonbury, St. Mary at York, Tintern, Netley, Bury St. Edmund's, Rievaulx, Roche, Shrewsbury, &c. By statute, 27 Henry VIII. (1535) cap. 28, all monastic houses, whose annual revenues were under 200*l.* were seized by the

king, who sold or gave their lands and buildings to his favourite courtiers. About three hundred and eighty houses were thereby dissolved, and a revenue of 30,000*l.* per ann. obtained by the crown, which also acquired at least 100,000*l.* value in plate and jewels. Nearly ten thousand persons were calculated to be thus deprived of homes and support. Thirty-one of these houses had license to remain *in statu quo* a short time longer. In 1537 a commission of visitors was appointed, and the remaining abbots and priors made "voluntary" surrender of their houses and possessions; and, in 1539, an act of Parliament confirmed these proceedings, as well as completed the dissolution of all monastic establishments, except hospitals and colleges, the former of which were not abolished until the 33d, and the latter until the 37th of Henry VIII. The king dying in the latter year, they were re-granted by another act to Edward VI., when ninety colleges, one hundred and ten hospitals, and two thousand three hundred and seventy-four chantries and free chapels, were suppressed.—[*Pref. Tanner's Not. Mon., by Nasmith*, p. xxiii—xxv.] (See COLLEGE, CONVENT, FRIARY, HOSPITAL, MONASTERY, NUNNERY, PRIORY; see also CATHEDRAL, to which is annexed a ground-plan, with references to the various parts and appendages of a monastic church and its attached buildings.)

**ABBEY GATE-HOUSE.** In the exterior wall of every abbey was either one, two, or three gate-houses, forming lodges for warders, or porters. These were of various sizes and architectural features. That to the great abbey of St. Alban's is of the size of a considerable house. The chief gate-house of St. Augustin's at Canterbury is flanked at the angles with octagonal turrets of singular elegance. Two gate-houses of the abbey at Bury St. Edmund's are also striking examples, but in very different styles. One is a massive square tower, adorned with early Norman arcades, like the towers of Exeter and Durham cathedrals; the other, a square house, is decorated with niches and pointed arches. The great gate-house of Evesham Abbey is a campanile, or bell-tower, decorated with pierced battlements, high pinnacles, and entirely covered with panelling. That of St. Augustin's Abbey, now the cathedral, Bristol, has a large carriage

archway, and a lateral passage, beneath it, both decorated with numerous ornamented mouldings and columns. An apartment over the arch was perhaps used as a small oratory, where early mass was celebrated daily to the servants and labourers of the convent. The room over the beautiful gate-house to Thornton Abbey, Lincolnshire, retains its piscina.—*Owen and Blakeway's Shrewsbury*, vol. II. p. 48.

**ABBOT'S LODGING**, in the larger abbeys, according to the authors just quoted, "was a complete house, with hall, chapel, and every convenience for the residence of a spiritual baron." It was placed generally on the south-west of the church, with which the abbot had a communication by a private passage into the cloister, where he was received by the monks, and conducted in procession to the choir. The principal apartments were the great hall, to which was frequently an ascent by numerous steps; a chapel, a library, a great chamber, and various lodging-rooms. In early times the abbots had private oratories near the hall, called *secret houses*, whither they retired in Lent for religious privacy, from early mass till dinner. (See **HALL**.)—*Owen and Blakeway's Shrewsbury*, vol. II. p. 49, 91.

**ABREUVOIR**. Fr., from *abreuver*, to water. In masonry, the joint between stones, to be filled up with mortar.

**ABUTMENTS**, or **BUTMENTS**. From *aboutir*, Fr. to abut against. The ends of a bridge are usually so called; and the term is sometimes applied synonymously with buttress. (See **BUTTRESS**.) Abutments are often strengthened with *counter-ports*. (See **BRIDGE**.)

**ACANTHUS**. Lat.; *ακανθος*, Gr., from *ακανθα*, a thorn; *acanthé*, Fr.; *acanto*, It.; *acantho*, Sp.; *welsch bärenklau*, Ger. The plant *Branca Ursina* of Miller, called in English Bears-breech, the leaves of which are often imitated in decorating the Corinthian and Composite capitals of columns. Vitruvius relates a pleasing story about the origin of the Corinthian, or foliated capital, which seems rather more poetical than rational. Quatremère de Quincy tells us, that the leaved capital was used in Egypt long before the time of Callimachus.

**ACCESSES**. *Accessiones*, Lat. from *accedo*, to approach. Pas-

sages of communication between the various apartments of a building; synonymous with corridors.

**ACCUBITUS.** Low Lat., from *ad* and *cubo*, to lie down. A room annexed to large churches, in which the principal officiating clergy occasionally reposed.—*Du Cange*.

**ACHELORS.** (*See* **ASHLAR**.)

**ACOUSTICS.** From *ακουω*, Gr., to hear. The doctrine, or theory of sounds; and therefore entitled to the diligent study and attention of the scientific architect. In the design and construction of theatres, churches, halls, lecture-rooms, &c. it is of the first consequence to adapt them for the conveyance of sound, without the inconvenience and detriment of an echo. Various essays have been written, and experiments made on the subject; but, hitherto, without attaining scientific and satisfactory results. George Saunders, Esq., Architect, in a "Treatise on Theatres," and Benjamin Wyatt, Esq., Architect, in an account of Drury Lane Theatre, have promulgated some judicious observations on the best forms and materials of rooms for the conveyance of sound; and the learned and scientific Michael Faraday, Esq. has recently instituted inquiries and made interesting experiments on this abstruse subject.

**ACROPOLIS.** From *ακρος*, Gr. the top or summit, and *πολις*, a city. The fortress or citadel of a Greek city was so denominated because placed on elevated ground. It generally contained the temple of the protecting divinity; as at Athens, where the temple of Minerva is on the Acropolis, and at Rome, where that of Jupiter Capitolinus is so placed. In the military architecture of the Middle Ages we recognise the Acropolis in the situation of the castle, or fortress, in every city and principal town; as at Norwich, York, Old Sarum, Conisborough, Colchester, &c. These citadels, or strong-holds, generally had chapels for the celebration of religious rites. (*See* **CASTLE**, **KEEP**, and **CITADEL**.)

**ACROTERIUM.** Lat., from *ακρωτηριον*, Gr. A terminating member, or ornament, at the apex and angles of a pediment. Some writers contend that the acroterium is the plinth, or pedestal, sustaining the ornamental finishing of the pediment; and others, that it is the ornament itself. In Christian

architecture, the cross at the apex of a gable may be called the acroterium.

**ADIT.** *Aditus*, Lat., from *ad* and *eo*, to go; *passage*, or *entrée*, Fr.; *zugang*, Ger. The approach, or entrance to any place, as the adit of a house, circus, &c.; but more particularly applied to the horizontal shaft, or sough, of a mine. The *aditus* of a theatre, in Roman architecture, was the doorway whereby people entered from the outer portico, or corridors, to their seats.

**ADYTUM.** Lat.; *ἄδυτον*, Gr.; *adito*, It. Formerly this word applied to the whole interior of a temple, but it is now understood to denote that part only whence the oracles were pronounced, and to which none but the priests were permitted to enter. The sanctum-sanctorum of the Hebrew temples was of a similar nature. In Christian architecture it is the chancel, or altar end of a church.—[*Bingham's Works*, vol. i. p. 298; where is an essay on the canons ordering the *adytum* to be kept sacred from the intrusion of the people. The Emperor Theodosius was not permitted to remain in the *adytum* after his oblation at the altar.] The only well-defined adytum of the ancients is considered to be that of the little temple at Pompeii, in which a statue of Isis was found. (See CHANCEL, and SANCTUM-SANCTORUM.)

**ÆCCLESIOLA.** Dim. of *ecclesia*, Lat., a church. A term of frequent use in Domesday Book, and generally understood to signify a chapel subordinate to the mother church. After naming the church of Tarentefort (Darent) in Kent, (tom. i. fo. 2, b.) it is said, “extra hanc sunt adhuc iii *æcclesiola*.” At Postinges, in the same county, [*ib.* fo. 13], two *æcclesiola* occur, without any notice of a church. At Wallope, in Hampshire, [*ib.* fo. 38, b.] the *æcclesiola* appears to have been also independent of the mother church.—[*Rep. Com. Pub. Rec.* 1800—1819, vol. i. p. 458.] At Street, in the county of Sussex, two *æcclesiola* are also named in the same record; yet the population of the manor would scarcely require two distinct places of worship, and it is not unlikely that it meant two chantries, or altars, in the church at Street.



**ÆDES.** Lat. Among the Romans an inferior kind of temple, not formally consecrated by the augurs, was called *ædes*. It is distinguished from the *templum*, which received the formalities of consecration, and was very sumptuously decorated. By writers of the Middle Ages the term is often used to denote a chapel; and it is sometimes applied to a house.—*Ciampini, Vet. Mon.* vol. i. p. 12, 171.

**ÆDICULA.** Lat., dim. of *ædes*. A small chapel, house, or building of any kind. The Romans sometimes used the term synonymously with *ædes*; and it was not unfrequently applied to the niches, or tabernacles, in a wall, which held statues of the lares, or penates.—*Du Cange*.

**ÆGRICANES.** A name given to rams' heads, when sculptured on friezes, altars, &c.

**ÆLAMOTH.** Heb. A vestibule, or porch.—*Du Cange*.

**ÆLFRIC,** an abbot of Malmsbury, who was promoted to the see of Crediton in 977, and died in 981. According to William of Malmsbury [*Angl. Sacr.* vol. ii. p. 33] he was skilful in architecture, and either rebuilt, or greatly repaired and improved, the buildings of his abbey.

**ÆRARIIUM.** Lat., from *æs*, copper, and, by metonymy, money. A treasury. Among the Romans, the place where public money was deposited was called *ærarium*.

**AGE OF BUILDINGS.** Owing to the destruction of documents; to the imperfect mode in which accounts of old edifices were formerly kept; and to the unkind and unnecessary tenaciousness frequently exercised by the keepers of public records, we have very little contemporaneous evidence of the erection of old buildings. Hence, antiquaries and architects have suggested, and endeavoured to substantiate, rules or criteria from a comparison of forms and ornaments, by which the *ages of buildings* may be understood and rendered definite. Although this, like all hypothetical and analogical reasoning, is liable to be involved in caprice and fanciful inference, it is a curious and important fact, that a certain style or peculiarity in the forms of arches, windows, doorways, and ornaments, did prevail, and was in general use, at certain epochs. The circular arch, with large, plain

columns, zig-zag mouldings, &c. may be said to belong to, and characterise, the Anglo-Saxon and Anglo-Norman ages; whilst the pointed arch, with clustered columns and other variations, distinguished the Christian architecture of a later period.

**AGGER.** Lat., from *aggero*, to heap. Earthen banks, or mounds, thrown up either for defence, as in encampments; or as boundaries, by the British, Roman, and Saxon occupants of Britain.

**AGUILLA.** Low Lat.; *aguglia* or *guglia*, It.; *aiguille*, Fr., a needle. An obelisk; or a spire of a church tower.—[*Carpentier, Glos. Nov.*] The two porphyritic obelisks of Alexandria are termed “Cleopatra’s Needles.”

**AILE, or AISLE.** *Ala*, Lat., It., Sp.; *aile*, Fr. A wing, or any part of a building flanking another; hence the French, “*ails de bâtiment*,” the wings of a house. The term is usually applied to the side passages, or lateral division of a church, which are partially separated from the nave and choir by columns or piers,—“*ad bases pilariorum murus erat tabulis marmoreis compositus, qui chorum cingens et presbyterium, corpus ecclesiæ à suis lateribus, quæ alæ vocantur, dividebat.*”—[*Du Cange.*] The nave itself, or central part of a church, is sometimes, though improperly, denominated the middle aile. In the abbey church of Westminster, Redcliffe Church at Bristol, and the cathedrals of York and Ely, the ailes are continued on each side of the transept; and in Salisbury, and some other cathedrals, on one side only. The naves of the ecclesiastical edifices of Great Britain have, with but one or two exceptions, only two ailes, while those on the Continent frequently have several, as in the cathedrals at Amiens, Milan, and Notre Dame at Paris, each of which has four; and it is recorded that old St. Peter’s, at Rome, had the same number. Whittington, referring to the division of Notre Dame into four ailes and the nave, which he calls “*five ailes*,” says, it is “a species of grandeur which never crossed the Channel.”—*Hist. Surv.* p. 151.

**AITRE.** *Aistre*, *astre*, *auster*, Nor. Fr.; *atre*, Fr., from *ater*, Lat., black. A hearth, or chimney. “*Trestour les astres.*”—

[*Kelham's Nor. Fr. Dict.*] *Astrum* is sometimes used by Bracton, and other old law writers, to signify a whole house, or mansion; *i. e. pars pro toto*, by a rhetorical figure, as witness "*pro aris et focis*."

**ALABASTER.** *αλαβαστρον*, Gr.; *alabastrites*, Lat.; *albâtre*, Fr.; *alabastro*, It. and Port.; *alabaster*, Ger. A species of gypsum. "Gypsum (Greek *γυψος*, plaster) is a mineral substance, chemically termed sulphate of lime, because, on analysis, it is found to consist of lime combined, in a certain proportion, with water and sulphuric acid. Gypsum, in its mineral state, more or less impure, is various in its structure; such as earthy, stony, foliaceous, and crystallised. In some states it is resplendent, reflecting star-like rays. The compact, or stony gypsum, is often pure white, and is the *alabaster* of modern mineralogists. In ordinary language, the word alabaster (a Latin term signifying a *white star*), has never been very determinate, either in ancient or modern usage. It has been applied to different species of snow-coloured stones, some of them sulphates, some carbonates, of lime, and others compounded of both. The sparry and crystallised gypsums are, from the nature of their lustre, called selenites, or moon-stones, (Gr. *σεληνη*, the moon); and selenitic has been sometimes written as the adjective, in place of gypseous or gypsine."—[*Booth's Anal. Dict.* vol. i. p. 80.] By a slight calcination and grinding, gypsum is converted into *Plaster of Paris*, which is chiefly used for making casts and models: in a less pulverised state it is sometimes applied to the formation of floors in barns and dwelling-houses. In churches we frequently find the effigies of ecclesiastics cut out of blocks of alabaster.

**A LA GREQUE.** Fr. A term applied by architects to one of the varieties of the ornament called the fret, used in cornices, floors, and other works. It is frequently seen in the pavements of ancient Roman villas. (See **FRET**.)

**ALAN DE WALSINGHAM.** (See **WALSINGHAM**.)

**ALATORIUM, or ALLORIUM.** Low Lat., from *ala*, a wing. A piazza, corridor, or covered way, in the flank of a building.—*Du Cange*. (See **CLOISTER**.)

**ALBA.** Low Lat. A beacon, or light-house. "Ascenderit

turrim, et *albam*, et ad ignem quando necesse fuerit.”—*Du Cange*.

**ALBARI.** Lat.; *albi*, low Lat. White-washers, distinguished from *pectores*, or plasterers.

**ALBARIUM.** Lat.; *album-opus*, low Lat. White-wash; or, according to Pliny and Vitruvius, a white stucco, or plaster, made of a pure kind of lime, burned from marble, and used to spread over the roofs of houses. *Pectorium* was a coarser kind of plaster.

**ALBERT**, Archbishop of York in 767. According to Alcuin, who wrote a poem *De Pontific. et Sanctis Eccles. Ebor.*, Albert superintended, or directed, the completion of the cathedral which had been commenced by his predecessor, Egbert, about 742. The same Anglo-Saxon poet describes the church as of considerable height, supported by columns and arches, covered by a vaulted roof, and provided with large windows. It had also porticos and galleries, and thirty altars, the latter of which were adorned with various ornaments.—[*Cath. Antiq.: York*, p. 28.] Albert founded a library in his cathedral, which is ascribed by William of Malmesbury to Egbert.

**ALBERTI (LEON BATTISTA)**; a Florentine architect, painter, and sculptor, was employed by Pope Nicholas V., in conjunction with Rosselin, to make designs for the new church of St. Peter, at Rome, about the middle of the fifteenth century. The same Pontiff also engaged him to design several other architectural works. On returning from Rome to his native city, Florence, he was employed on different palaces, monasteries, and churches, both there, and at Rimini and Mantua. The church of San Francesco, at Rimini, is said to be the most beautiful building erected by this architect. He was author of a treatise, *De Re Ædificatoriâ*, in ten books, which has been translated into English and other languages; but, according to Milizia, it is “somewhat overcharged with useless erudition.”—[*Lives of Architects, by Cresy.*] Alberti died in 1472.

**ALCHA.** Low Lat. A cellar, pantry, or an apartment for the reception of drinking-vessels, &c.—*Carpentier, Glos. Nov.*

**ALCORANS.** *Alcoranes* and *alcoranæ*, low Lat.; *alcorano*, It.; *alcoran*, Fr. High, slender towers, commonly called *minarets*, attached to mosques, whence the Mohammedans are summoned to prayers.—*Du Cange*.

**ALCOVE.** Eng., Fr., and Ger.; *alcova*, It.; *alcoba*, Sp.; probably derived from the Arabic *al-kauban*, a tent, *al-kaab*, the cave. This word strictly means a recess in a chamber for the reception of a bed, separated from the other parts of the room by columns, antæ, and balusters; as in Windsor Castle, and in several baronial mansions. The word is used sometimes synonymously with *bay*. The French were particularly partial to the alcove, using it almost always for state beds. They elevated the floor above that of the apartment, and did not raise the ceiling quite so high. The alcoves in the villas of Hadrian and Trajan were formed like niches. The term is commonly applied, in England, to ornamental and covered seats in gardens.

**ALCOCKE, or ALCOCK (JOHN)**, was a native of Beverley, in Yorkshire, and became successively Bishop of Rochester, Worcester, and Ely. He was comptroller of the royal buildings at Windsor Castle, temp. Henry VII.; improved the episcopal palaces, and collegiate and parish churches of his sees; founded Jesus College, Cambridge; and rebuilt St. Mary's, or the University Church, in that town. The finest specimen of his architectural skill is the sepulchral chapel erected for himself at the east end of the north aisle of Ely Cathedral. He died at Wisbeach Castle, Oct. 1, 1500.—*Bentham's Ely*, 2d edit. vol. i. p. 181.

**ALDUNE**, Bishop of Durham, is famed in the annals of ecclesiastical history as the founder and builder of the first church in that place, when it was a wilderness. It was begun in 995, and finished in three years. This prelate is said to have died from violent grief at the success of the Scottish army over the nobles and tenants of St. Cuthbert, 1018.—*Surtees's Hist. of Durham*, vol. i. p. xi.

**ALEACERIA.** Low Lat. A palace, castle, or other large edifice.

**ALEATORIUM.** Lat. An apartment in a Roman house appropriated to the use of persons playing with *alæ*, or dice.

**ALEOIS.** Low Lat. Loop-holes in castle walls for discharging arrows through. (*See* ARBALESTINÆ.)

**ALESSI** (GALEAZZO); born at Perugia, in Italy, in 1500; studied architecture under Michael Angelo Buonarotti, and was one of his most distinguished pupils. He received applications from France, Spain, and Germany, to make designs for public edifices. His plan for the church and monastery of the Escorial was adopted; but he did not live to see it carried into effect. Alessi executed some magnificent buildings at Milan, Bologna, and Genoa.—*Milizia's Lives, by Cresy*, vol. II. p. 1.

**ALEXANDER**, a native of Normandy, and nephew of Roger le Poor, Bishop of Salisbury, by whom he was educated, and through whose interest he was raised to the see of Lincoln, in 1123. Milner [*Treat. Eccl. Arc.* p. 42] asserts that he "was one of the greatest architects of his age." He not only erected ecclesiastical edifices, but built the castles of Banbury, Sleaford, and Newark, by which he excited King Stephen's jealousy, who seized the latter castle, and committed the prelate to prison. He afterwards employed himself in decorating and improving his diocesan church, which he rebuilt with a *roof of stone* the year after his consecration. He died in 1147.—*Archæ.* vol. IV. p. 152, and vol. V. p. 316.; *Angl. Sacr.* vol. II. p. 417.

**ALIEN PRIORY.** (*See* PRIORY.)

**ALIPTERION.** Lat. The anointing-room in Roman baths.

**ALLETTE.** Fr., dimin. of *aile*. Used to express a small wing; also applied to a pilaster, or buttress.

**ALLEY.** Λαυροί, Gr.; *Alleia*, or *aleya*, low Lat.; *viottola*, It.; *allée*, Fr., from *aller*, to go; *alladh*, Irish. A passage from one part of a building to another; also the passage, or walk, between the pews of a church. In the old surveys of cathedrals, "the dean's alley," "the chaunter's alley," "the cross alley," &c. are named. In the same sense are used the old words *alur*, *alure*, *alura*, and *allieny*.—[*Smith's Antiq. of West.* p. 191.] The latter terms also signify a gallery, or balcony: thus—

" Upe the *alures* of the castle the laydes thanne stode,  
And byhulde thys noble game, and whyche knyghts were god."

*Rob. Glouc. Chron.* i. 192.

Lydgate also mentions—

" Fresh *alures* with lustye high pinnacles."

*Siege of Troy*, cap. xi., v.

ALMARIOL. (*See* ARMARIUM.)

ALMERY. (*See* ARMARIUM.)

ALMONRY, ALMERY. *Almonarium*, low Lat.; *aumônerie*, Fr.; *ailmosenhaus*, Ger. A room or place whence alms were formerly distributed to the poor. In monastic establishments it was generally a stone building near the church, on the north side of the quadrangle, and sometimes had a priest's hall, and other apartments, annexed to it. To keep beggars from the refectory doors, the almonry was, in some abbeys, removed to the gate-house.—[*Fosbroke's Brit. Mon.* 4to, p. 336.] At Christ Church, Canterbury, certain scholars attached to the house constantly resided in the almonry. From the closet in which the alms were kept, it was frequently called the *ambry*. A place in Westminster, near the abbey church, is still known by that name; and in the Will of Agnes Vincent, of Canterbury, proved 1518, is a bequest "to the children of the *ambrye* of Christ Church that bring my body to burial, to spend among them, *ivd.*"—*Nicolas's Test. Vet.* vol. II. p. 566. (*See* ARMARIUM.)

ALMS-HOUSE. *Gerontocomium* and *ptochotrophium*, Lat.; *maison de charité*, Fr.; *ailmosenhaus*, Ger. A building appropriated for the reception of poor aged people, and endowed with revenues for their support. Previous to the Reformation, alms-houses were seldom established; but, after that event, it became a frequent practice for private persons to endow and bequeath large sums for that purpose.—[*Nicolas's Test. Vet. Index.*] They were sometimes erected in churchyards, as may be seen in many English parishes; and, when extensive, were provided with chapels and chaplains. There are many alms-houses in and near London, supported by the chartered companies of the city.

ALNWyK (WILLIAM), a native of Alnwyck, in Northumberland, was made Bishop of Norwich in 1426. He re-built the

western door-way, and inserted the window above, in the cathedral church of that city, as well as the principal part of the tower gate-house to the palace. At Lincoln, and at Cambridge, he is said to have executed other architectural works.—*Cath. Antiq. Norwich*, p. 63.

**ALTAR.** *Ara*, Lat.; *altare*, It. and Sp.; *autel*, Fr.; *altar*, Port. and Ger. An elevated table of either stone, marble, or wood, dedicated to particular ceremonies of religious worship. The earliest authentic notice of altars occurs in Holy Writ, where it is said that "Noah built an altar to the Lord." In the patriarchal times it is evident that they were made in the simplest manner, and generally of single blocks of stone. The principal altars, under the Mosaic ritual, were those of *incense*, *burnt-offering*, and the *table of shew-bread*. The first was small, and of shittim-wood, overlaid with plates of gold; the table for the shew-bread was of the same materials, but of a more extended size; and that for the burnt-offerings was a large coffer of shittim-wood, covered with brass, within which, suspended from the horns of the four corners, was a grate of brass whereon the fire was made and sacrifices were laid. After the Jews returned from captivity in Babylon, the altar was differently constructed; but, in general, it was a pyramidal pile of stones. That erected by Joshua, at the command of Moses, was of unhewn stone; Solomon's was of brass and unhewn stones; and the altar built by Zerubbabel and the Maccabees was of similar stones. All the nations of antiquity considered large, massive, unhewn stones, to be emblematic of dignity and power.

The heathens made their primitive altars of turf: wood, stone, and marble, were afterwards used; and, at Delos, the altar of Apollo was of horn. Their form, as well as material, varied considerably, being round, square, triangular, &c. They were commonly placed to face the east; stood lower than the statues of the divinities to whom they were consecrated; and were frequently adorned with sculptured representations of the gods, or of their symbols. According to the superior character of the divinity were their height and name. Those to the celestial gods were placed on lofty substructures, whence called *altaria*, from *alta* and



*ara*, "a high or elevated altar." Those terrestrially consecrated were called *aræ*, and were laid on the surface of the earth; whilst others, inscribed to the infernal deities, were placed in pits and excavations, and termed *βοθροὶ λακκοὶ*, *scrobiculi*. Before temples were generally constructed, altars were often placed in groves, and dedicated to certain gods; also by the sides of highways; and on the tops of mountains. In the great temples of ancient Rome, there were ordinarily three altars. The first, upon which incense was burnt, and libations offered, was raised in the sanctuary, at the foot of the statue of the divinity; the second stood before the gate of the temple, and on it were sacrificed the victims; and the third, upon which were placed the offerings and the sacred vessels, was portable. In the Roman houses, small altars were dedicated to the lares, penates, and genii. In the camps they were stationed before the general's tent. Among the Greeks and Romans, altars were resorted to as asylums, or places of refuge, by slaves who fled from the cruelty of their masters; also by debtors, and criminals of every description.—[*Adams's Rom. Antiq.* 6th edit. p. 327.] On many solemn occasions it was customary to swear by and upon altars.

In the Celtic, or Druidical temples, there were altars; and it is generally agreed that a flat stone, near the western part of the interior area of Stonehenge, was used for that purpose. Cromlechs are considered to have been used as altars by some antiquaries.

In the Christian church the principal altar is almost invariably situated at the eastern end of the choir, or presbytery. In the early ages altars were made of wood, and were mostly small, plain, and portable; but, on the establishment of Christianity under Constantine, stone was used. Pope Sylvester, in the early part of the fourth century, decreed that *stone altars* should be generally adopted; but the wooden one in the Lateran church at Rome was left as a memorial of former usage. The sixth canon of the council of Hippo forbade the consecration of any altar unless made of stone; and the same prohibition was repeated by the Epauniensian council, in the beginning of the sixth century. Erasmus mentions a wooden altar as remaining in his time at Canterbury Cathedral.—[*Archæ.*

vol. xi. p. 359; and *Bingham's Works*, vol. i. p. 302.] Where wooden altars were retained, a marble, or stone, slab was always used to cover them. "*Altare portabile consecrationem amittit, cum lapis à ligno avellitur.*"—[*Du Cange.*] Christian altars are generally in the form of small oblong tables, but they are sometimes made to resemble sarcophagi. The early Christians were accustomed to assemble for public worship at the tombs of saints and martyrs; and they afterwards raised altars at the places where the bodies of such persons had been interred. Hence, probably, originated the monumental shape, and the general usage of enclosing holy relics within them. These being inserted, the aperture was closed up with a small stone, termed *sigillum altaris*, and with mortar tempered with holy water.—[*Du Cange, in voce MALTA; Ciampini, Vet. Mon.* vol. i. p. 180.] The churches of the Greek Christians have but one altar to each; and it is generally admitted that the Latin churches did not contain more before the sixth century. From that time altars appear to have become very numerous. Bingham remarks that there are no fewer than twenty-five, besides the high altar, in St. Peter's Church, at Rome [*Works*, vol. i. p. 302]; and Battely enumerates thirty-seven altars in Canterbury Cathedral prior to the Reformation. Their increase became so extensive in the time of Charles the Great, that he ordered the number to be reduced.—[*Battely's Cant. Sac.* pt. ii. p. 26, in which work is a dissertation on the subject.] In some parish churches, there were various altars dedicated to different saints; that of Lambeth, in Surrey, had five, besides the high altar. The decorations of Roman Catholic altars were often very splendid, being richly adorned with carving or embossed work; they were also sometimes studded with precious stones and metals. The high altar in St. Augustin's Church, at Canterbury, was not only embellished in a costly manner, but was accompanied by eight shrines, containing relics: of this, an engraved representation is given in Somner's "*Antiquities of Canterbury*," copied from an ancient drawing in Trinity Hall, Cambridge. On great festivals, all the relics of a church were displayed on the high altar, which was illumined by numerous wax tapers.—[*Owen and Blakeway's Shrewsbury*,

vol. II. p. 52.] In the cathedral church of York there were two altars covered with plates of gold and silver; one of which, ornamented with a profusion of gems, supported a lofty and splendid crucifix. Above it were three ranges of lamps in a pharos of very large dimensions.—[*Lingard's Antiq. Ang. Sax. Chur.* p. 143.] Bequests were often made to provide candlesticks, sconces, lamps, and oil, for the different altars.—[*See Nicolas's Test. Vet. Index; Dugdale's Baronage; and Webb's Essay on Gloucester Abbey*, p. 10, in *Cath. Antiq. Gloucester.*] In some parts of the country a tax, called *leot-shot*, was levied to furnish wax for the same purpose.—[*Lingard, ut sup.* p. 90.] On the accession of Queen Elizabeth, injunctions were issued for taking down the altars in parish churches, and substituting in their stead the plain communion-tables.—[*Burnet's Hist. of the Reform.*, vol. III. book iii.] Numerous entries on this subject appear in the church-wardens' books, which prove a strict compliance with the queen's order. In the "Accompts of the Parish of St. Helen's, Abingdon, Berks," [*Archæ.* vol. I. p. 11—23] are these items: "An. 1559. For takyng down the altere, 20*d.*"—"An. 1560. Payde for tymber and making the communion-table, 6*s.* For a carpet for the communion-table, 2*s.* 8*d.* For paving the place where the aultere stood, 2*s.* 8*d.*" (*See* ANTIMENSIVM.)

**ALTARE-AUTHENTICUM, ALTARE-CAPITANIVM, ALTARE-CARDINALE.** Low Lat.; the high, or principal altar in a Christian church.—*Du Cange.*

**ALTARE-CHORI.** Low Lat. A reading-desk.—*Du Cange.*

**ALTARE-FARVM.** Low Lat. A lustre, chandelier, or cresset, suspended over an altar.—*Archæ.* vol. IV. p. 59. (*See* PHAROS.)

**ALTARIA-ANIMARVM.** Lat. An altar where masses were said for the dead.—*Du Cange.*

**ALTAR-PIECE,** is the sculpture, or painting, ornamenting the wall behind an altar in a Christian church; and this may be said to occupy the place of the statue of the god in a pagan temple of the ancients. A curious altar-piece, enriched with niches, and images in high relief, remains in the church at Christ Church, Hampshire. It represents the genealogy of our Saviour, by a tree springing from the loins of Jesse. In

the branches are numerous figures enclosed in rich tabernacles. Vestiges of the same kind of altar-piece may be traced in Lentwardine Church, Herefordshire. At New College Chapel, Oxford, is one with niches and tracery. In the walls of churches, over small altars, in different parts of the edifice, sculptured figures, within niches, or under canopies, were often introduced. In the transept of Bampton Church, Oxfordshire, are the figures of our Saviour and the Apostles, each about eighteen inches high, in niches which have been gilt and painted.—*Owen and Blakeway's Shrewsbury*, vol. II. p. 53.

**ALTAR-SCREEN.** (*See* SCREEN.)

**ALTO-RELIEVO.** It. High relief; a mode of sculpture representing figures either entirely, or nearly, detached from the back ground.

**ALUR, or ALURE.** From Fr. *aller*, to go. An alley, or passage. (*See* ALLEY.)

**AMBITUS.** Lat. from *ambio*, to go about; περιβολος, Gr. An enclosure; particularly applied to the space around a building, as a church-yard, or a castle-yard; but both the Greek and Latin terms are restricted to places of sacred import. Among the Romans, the *ambitus* was the space around a tomb, which was also called *loculus*, or *locus*.—[*Fosb. Encyc. of Antiq.* vol. I. p. 67.] Some ancient inscriptions on tombs are maledictions on persons who violate, or defile, this sacred space. In subterranean tombs, the term meant a niche to receive an urn. In Christian churches the *ambitus* was esteemed holy, and afforded sanctuary for criminals.—*Bingham's Works*, vol. I. p. 289.

**AMBO, AMBONE, AMBONOS.** Low Lat.; *ambon*, Fr.; *tribuna*, It.; αμβων, Gr., a rostrum, from ἀναβαίνω, to ascend. Any raised platform. In the earliest Christian churches the *ambo* was an oblong enclosure, ascended by a double flight of steps, in the centre of the *bema*, or east end of the church, whence the readers and singers ministered in the first service, called *missa catechumenorum*. The canonical singers, it appears by the fifteenth canon of the council of Laodicea, A.D. 361, "went up into the *ambo* and sung by book."—[*Bingham's Works*, vol. I. p. 118, 293.] The latest erected *ambo* is supposed to be that in the

church of St. Pancras, at Rome, on which is the date 1249. The churches of St. Clement, and St. Lawrence, without the walls of Rome, still contain *ambones* [*Du Cange*], and a fine specimen also remains in the cathedral of Salerno, where there are two pulpits of marble before the steps of the chancel. The largest is covered with beautiful mosaic, and supported by twelve Corinthian columns.—[*Eustace's Classical Tour through Italy*, vol. III. p. 83. ed. 1817.] When the choral service became extended, and a more numerous body of persons was requisite for the celebration of the masses, the confined *ambo* gave way to the modern choir. The time of its disuse is considered by Ciampini to have been between 1309 and 1377, when the Popes resided at Avignon.—[*Vet. Mon.* vol. I. p. 24.] In an extended sense, the *ambo* was synonymous with the *chorus canonicorum*, which is thus described and explained by Durandus, A.D. 1286: "In primitivâ ecclesiâ peribolum, seu parietem qui circuit *chorum*, non elevatum fuisse nisi usque ad appoditionem, idque suâ ætate adhuc in quibusdam ecclesiis observatum, quod ided fiebat, ut populus videns clerum psallentem inde sumeret bonum exemplum."—*Gum's Inquiry*, p. 141, from *Rationale*, l. i. c. 3. num. 35.

AMBRY. (See ARMARIUM.)

AMBULATORY. *Ambulatio*, *ambulacrum*, Lat.; *ambulatorium*, low Lat., from *ambulo*, to walk; *ambulaire*, Fr. A cloister, gallery, or alley, for walking in. Among the Romans, the *ambulatory* was uncovered, and bounded by trees, or hedges, which distinguished it from the *xystus*.—*Castell's Villas*, p. 83, 102. (See XYSTUS.)

AMPHIPROSTYLOS. *Amphiprostyle*, Fr.; *amphiprostilo*, It.; from Gr. ἀμφίπροστυλος, columns on both sides. A building having at each end a portico; that in front termed the *porticus*, and that in the rear the *posticus*. The amphiprostyle was, according to Vitruvius, the third order of Roman temples.—*Gwilt's Vitruv.* p. 81, 354.

AMPHITHEATRE. Ἀμφιθεάτρον, Gr.; *amphitheatrum*, Lat.; *amphithéâtre*, Fr.; *anfiteatro*, It. and Sp.; *amphiteatro*, Port.; *amphitheater*, Ger. A double theatre. Amphitheatres are said to have been invented by, and were peculiar to, the Romans; they were mostly of an elliptical figure,

and appropriated principally to the combats of gladiators, and conflicts of wild beasts. The lower area, where the entertainments were exhibited, was termed the *arena*, and round this were dens for the beasts, called *caveæ*, (a term sometimes applied to the amphitheatres themselves). The Marquis Maffei, in his work "On Amphitheatres," says that the beasts were conveyed into the arena in cages. A wall, or a strongly boarded enclosure, surrounded the arena; and, in a projecting box, termed the *podium*, were seated the emperor, (whose pavilion was called the *suggestum*), senators, and magistrates. It stood low, and was secured from the animals by nets, spikes, round and movable rollers of wood, and sometimes by fosses full of water, termed *euripes*. The seats were arranged like those of the Roman theatres, one above another; fourteen rows in the rear of the *podium* being allotted to the equites, and the remainder to the public spectators. The *vomitorii*, or entrances, were numbered, to shew the places appropriated to each district of inhabitants, and led to passages termed *scalæ*, or *scalaria*, by which an ascent was gained to the seats. The amphitheatre had no roof; but in hot or rainy weather it was covered by an awning, called the *velarium*. It was at first temporary, and composed of two semicircular theatres of wood, which, the dramatic diversions being finished, turned round on pivots and hinges, and united; thus surrounding the arena in which the gladiators fought. Curio, a Roman patrician, invented the joining of two wooden theatres at the celebration of his father's funeral. Cæsar erected the earliest regular amphitheatre, which was of wood. According to Dio and Strabo, the first amphitheatre of stone was erected by Stabilius Taurus, an. 725; but Tacitus says that one had been previously raised by Pompey. Vestiges of four considerable amphitheatres are still remaining; at Pola, in Istria; at Rome, the Colosseum, begun by Flavius Vespasian, and finished by Titus, which would accommodate 87,000 spectators; at Verona; and near Nismes, in Languedoc; besides others, at Pozzuoli, near Naples; at Pompeii; and at Catania, in Sicily: the last was submerged by an eruption of Etna. The Colosseum covered more than five acres of ground. At its dedication, upwards of 5000 wild beasts according to Eutropius, and 9000 according to Dio, were

destroyed on its arena.\* Wherever the Romans settled in colonies they constructed amphitheatres of turf, termed *castrenses*. There is one at Cirencester, called by the country people the bull-ring; and another, at Silchester, is engraved in *Strutt's Chron. of Eng.* vol. 1. pl. 8. At Dorchester is also one, considered the finest specimen remaining in England.—*Stukeley's Itin. Cur.* vol. 1. p. 155.

**AMPHITHURA.** Gr. The veil or curtain, opening like folding-doors, which divided the chancel from the rest of a church.

**ANABATHRA.** From *αναβαίνω*, Gr. to ascend. The steps to any elevated situation, as the *anabathra* of theatres, pulpits, &c. The term sometimes denoted a range of seats rising above each other; but it was more frequently applied to the stone blocks, placed in streets and highways, for travellers to mount, and dismount from, their horses. It is the *loupine-stane* of Scottish customs, and the *upping-stock*, or *horse-block*, of the west of England.

**ANACAMPTERIA.** Gr.; *diversoria* and *cellula*, low Lat. Apartments appropriated for the lodgings of persons who fled for sanctuary to privileged religious houses. By the laws of Theodosius, they were constituted as sacred as the altar itself.—*Bingham's Works*, vol. 1. p. 314.

**ANACHORITA.** Gr. A name given to some of the cells of hermits.—*Du Cange*.

**ANAGLYPHIC-WORK.** From Gr. *αναγλυφω*, to carve or engrave; *anaglypha*, Lat.; *anaglyphicum opus*, low Lat.; *embossage*, *anaglyphique*, Fr.; *anaglifico*, It. A species of sculpture wherein the figures are made prominent, or embossed, in opposition to *diaglyphic*, where they are indented.—*Du Cange*.

**ANAIMAKTOI.** Gr. From *α*, *priv.*, and *αιμακτος*, bloody. Altars whereon fruits, or inanimate things, were offered, without fire or blood.

\* Carlo Fontana published a folio volume in 1725, of plans, elevations, sections, and details, of the "Anfiteatro Flavio." Messrs. Taylor and Cressy, and Mr. Wightwick, architects, have also given views, and architectural illustrations of it, in their respective works on the antiquities of Rome. The amphitheatre at Nismes is illustrated and described by Comte Alex. de Laborde, in "*Les Monumens de la France, classés chronologiquement*," &c. For that of Pola, see Allasons "*Antiquities of Pola*," fol. 1817.

**ANALOGIUM.** According to Du Cange, it was a kind of tomb, over the bodies of saints: *analogia* is applied to pulpits wherein the Gospels and Epistles were read.

**ANCHOR.** An ornament in form of the flook of an anchor, or arrow-head, is frequently cut in the ovolo of Tuscan and Ionic capitals, as well as in the bed-moulding of Ionic and Corinthian cornices. It is usually accompanied by representations of an egg; and thence popularly called "the egg and anchor."

**ANCON.** Lat.; *αγκων*, Gr., the bend of the arm. An elbow, or angle, whence the French *coin*, a corner; also the English quoins, or corner-stones.

**ANCONE.** A console, or ornament cut on the key-stone of an arch, or on the side of a door-case.—*Gwilt's Rud.* p. 179.

**ANDRON.** *Ανδρων*, Gr.; *andron* or *andronitis*, Lat.; *andra*, *andrion*, and *andronium*, low Lat. An apartment, cloister, or gallery, assigned to the male part of a monastic establishment. In a Greek house the *andronitis* was usually situated on the ground-floor, and contained the eating-rooms and other accommodations.—[*Gwilt's Vitruv.* p. 185.] In Christian architecture it applies to that part of a church wherein men were separated from the women.—[*Bingham's Works*, vol. i. p. 294.] It sometimes signified a place where people met to converse on business, similar to modern exchanges; but the term was more particularly used among the Greeks and Romans to denote a passage between two houses, or the different apartments of a house.

**ANGEL.** Sax., Sp., Rus.; *αγγελος*, Gr.; *angelus*, Lat.; *ange*, Fr.; *angelo*, It.; *anjo*, Port.; *engel*, Ger. Figures of angels were very generally used as decorations on sepulchral monuments; particularly on the raised tombs of the religious and pious laity. In the agreement with Pietro Torrigiano, for the construction of Henry VIIth's tomb, at Westminster, "4 aungells of erthe bakid in an oven after the colour of white marble," are specified among the ornaments.—[*Arch. Antiq.* vol. 11. p. 23; *Brayley's West. Abbey*, Hen. VII.'s Chap. p. 54.] A series of demi-angels surrounds the interior of Henry's chapel. In St. George's Chapel, Windsor, they form a frieze, above the arches of the nave.—[*Arch. Antiq.* vol. 111.



pl. 2.] Heads, or busts, of angels holding shields, scrolls, pateræ, &c., and playing on musical instruments, are very commonly met with as brackets and corbels in religious edifices. The vaulted roof of Westminster Hall is supported by several. For examples, see *Spec. of Goth. Arch.* pl. 33, and *Cottingham's Henry VII.'s Chap.*

**ANNULAR VAULT.** A vaulted roof supported on circular walls; as was the west end of the Temple Church, in London; the temple of Bacchus, and the church of the Holy Sepulchre, at Rome.

**ANNULATED COLUMNS** are those clustered together, or joined by rings, or bands; as in Salisbury Cathedral, Westminster Abbey Church, the Temple Church, and many other buildings belonging to the early part of the thirteenth century.

**ANNULET.** From *annulus*, Lat. a ring, dimin. of *annus*, a circle; *annelet*, Fr.; *armille*, Ital.; *armellas*, Sp.; *ringel-chen*, Ger. The rings, or scorings, about the lower part of the echinus, or ovolo, of the Grecian Doric capitals.

**ANTÆ** (plural). *Anta*, Lat. and Fr. One of the semi-barbarous terms used by Vitruvius, and continued on his authority. It appears to be derived from *αντιον* or *αντιος*, standing opposite to; and is applied to a pilaster, when facing a column. Vitruvius calls those which have two faces disengaged from the wall, *angular antæ*, to distinguish them from such as have three faces shewn.

**ANTE-CAPITULUM.** Lat. *ante*, before, and *capitulum*, a chapter-house. That part of the cloister immediately before the door of a chapter house.—*Du Cange*.

**ANTE, or ANTI-CHAMBER.** *Αντιθαλαμος*, Gr.; *anticamera*, It.; *antecámara*, Sp.; *antichambre*, Fr.; *vorhin schlaf-kammer*, Ger.; from Lat. *ante*, before, and *camera*, a chamber. A room, or a passage to an inner chamber, for the accommodation of servants and persons in waiting.

**ANTE-ELUSORIUM, or INCLUSORIUM.** A hermitage.—*Du Cange*.

**ANTE-FIXA.** In ancient architecture, the upright ornaments above the eaves of a temple, which hide the ends of the harmi, or joint tiles; also heads of lions, &c. for water-spouts, below the eaves of temples.—*Gwilt's Rud.* p. 180.

**ANTE-MURALE, or ANTE-PARIES.** Lat.; from *ante*, before, and *murus*, or *paries*, a wall. The outward wall of a castle or a city; or the wall which parts a presbytery from a choir. A barbican, or tower, before a castle.—*Du Cange*.

**ANTE-PORTICO.** A term sometimes used to denote an outer porch or vestibule, which is called the *propylæum* in classic architecture. (See **ANTICA**.)

**ANTERIDES.** Lat.; also called *antes* and *erismæ*; *barbican* and *speroni*, It. Buttresses for strengthening a wall. (See **ARC-BOUTANT** and **BUTTRESS**.)

**ANTE-SOLARIUM.** Lat.; *avant solier*, Fr. A balcony facing the sun.—*Du Cange*.

**ANTE-VENNA, or AUVANNA.** Low Lat., from *antevenire*, to come before; *auvent*, Fr.; *umbramento*, It.; *sombrajo*, Sp.; *schattenhütte*, Ger. An awning, or projecting roof, of wood-work; a wooden pent-house before a shop.—*Du Cange*.

**ANTICA, or ANTICUM.** From Lat. *ante*, before, and *ostium*, a door, a porch, or ante-portico; *πρεπυλαιον*, Gr., a court-yard, whence *propylæum*, Lat.; *portail*, Fr., a porch, or gate-house; a hatch. The outer gate-way of a castle is its *anticum*, or *propylæum*; also the outer temple, or that part between the cella and the portico.—*Du Cange*.

**ANTIMENSIVM.** A kind of portable altar, or consecrated table, used as a substitute for a proper altar. The *antimensia* of the Latin church were always made of stone, whilst those of the Greeks were of other materials.—*Du Cange*.

**ANTIQUARIUM.** Lat. A repository for antique monuments.

**ANTIQUE.** *La belle antique*, Fr.; *antico*, It. A term used by classical and other writers on the fine arts to imply such works of sculpture and architecture as belong to the best times of the Greeks; hence it "is synonymous with 'beautiful,' 'most excellent,' 'perfect,' " &c. It is contra-distinguished from old, or ancient, in being applied only to that period in which the best masters produced their most eminent works, particularly in architecture and sculpture. The buildings of the Egyptians, although of much higher antiquity than even those of the Greeks, are called *ancient*, not

*antique.* The French expression "*la belle antique*" marks the sense in which the word may be used.

**ANTIQUITIES.** A term applied to a great variety of objects of former ages which have been preserved, and are to be referred to at the present time. Ruins of old buildings, sculptured monuments, fragments of pottery, Roman pavements, military, civil, and ecclesiastical instruments, alike come under the appellation of antiquities. Those of the Babylonians, Egyptians, Greeks, Romans, and even of later nations, are usually ranked in this class. The learned and much respected Bishop of Salisbury, Dr. Burgess, published "*An Essay on the Study of Antiquities*," a second edition of which appeared in 1782. Many other authors, both foreign and English, have written on general, or particular antiquities; to enumerate the titles of whose works would occupy much space. "*The Society of Antiquaries of London*," was founded in 1572, and incorporated by royal charter in 1729, for the express purpose of preserving records of, and instituting inquiries respecting, objects of antiquity. In the introduction to the first volume of their "*Archæologia*," published in 1770, it is said, "Perhaps the very name of *antiquary* was first used in England; if it be true that Henry VIII. conferred it in an especial manner on Leland, who eminently deserved it." For a copious list of publications on antiquity, the reader is referred to *Watts's Bib. Brit.* vol. III. 1824. (See *ARCHÆOLOGIA*.)

The words *antique*, and *antiquity*, are not clearly defined, or applied with precision. Mr. Woods remarks, "How terms change their signification in different places! Four hundred years gives a monument a full claim to antiquity in England; but in Italy leaves it quite modern."—*Letters of an Architect*, &c. vol. I. p. 299.

"Antiquities are the  
Registers, the chronicles of the age  
They were made in, and speak the truth of history  
Better than a hundred of your printed  
Commentaries."

MARMYON'S *Antiquary*.

**ANTISTITIUM.** Lat. A word used by some of the old historians for a monastery.—*Jacob's Law Dict.*

ANTRE. (*See* ANTRUM.)

ANTRELLUM. Dimin. of *antrum*, Lat. A small cave or grotto; also a small temple.—*Du Cange*.

ANTRUM. Lat. A temple. “*Corcium civitas fuit piratarum, ubi famosissimum est antrum, id est templum.*”—[*Du Cange*.]  
The early Christians, being obliged to perform their devotions in caves, or *antra*, gave that name to their first temples.

ANTRUM-TUMBALE. A sepulchral cave, or grotto.—*Du Cange*.

APEX. Lat. The top, or highest point, of a cone, pyramid, pediment, spire, roof, &c.

APERTURE. Any opening in a wall, as a door-way, window, &c.

APODYTERIUM. *Ἀποδυτήριον*, Gr. A dressing-room, or ante-room to a bath, in Roman villas, contiguous to the *laconicum*, or *assa*. One of these was noticed in the Roman villa at Woodchester, in Gloucestershire, by Mr. Lysons. — *Lysons's Woodchester*, p. 16.

APOPHYGE. *Ἀποφυγή*, Gr., from *ἀποφύγω*, to fly off; *congé* or *apophyge*, Fr. That part of a column between the upper fillet of the base and the cylindrical shaft, which is usually curved into it by a concave sweep or inverted cavetto.—*Gwilt's Rud.* p. 180.

APOSTOLAEUM, or APOSTOLIUM. A church dedicated to an Apostle, and called by his name, as the *apostolæum* of St. Peter, at Rome.

APOTHECA, and OFFICINA. Lat.; *boutique*, Fr.; *bottega*, It. A shop, cabinet, store-house, ware-house, cellar, &c. *Hypotheca* is sometimes incorrectly used in the same sense.—*Du Cange*.

APOTHESIS. Low Lat. A recess on the south side of the chancel of a church, fitted up with shelves for books, vestments, &c.

APPAREILLE. The slope, or ascent to the platform of a bastion.

APPODITIUM-PILARIUM. Low Lat. A term synonymous with ARC-BOUTANT; which see.—*Du Cange*.

APRON. *Aprun*, Ir.; from Celtic *a* or *ag*, and *bron*, the breast. The sill, or lower part of a window.—[*Murphy's Batalha*,

*Introd.* p. 20.] A platform, or flooring of plank, raised at the entrance of a dock, is called an apron.

**APSIS** or **ABSIS**. Gr.; *fornix*, Lat.; *volta*, It.; *abside*, Fr.; *boveda*, Sp. A name generally applied to the east end, or chancel, of a church, having a curved termination and a distinct arch, or vault, the shell-like form of which caused it to be sometimes denominated the *concha bematis*.—[*Bingham's Works*, vol. 1. p. 299.] From Du Cange we learn that the term *absis*, or *apsis*, sometimes denoted that canopy over the altar which the Italians call *baldachino*, and the French *baldaquin*. It likewise signified a shrine in which relics of saints were preserved; but it may with propriety be applied to that part of any building which has a semicircular termination and vaulted roof. Churches with such east ends are generally considered to be of early date; and we find that most of the oldest sacred edifices in Normandy are finished in this form.—[See *Arch. Antiq. of Normandy*.] Bingham [*Works*, vol. 1. p. 291] says the word *apsis* was also used to denote the *Arcus*, which see.

**APSIS-GRADATA**. The bishop's throne in cathedral churches was so called from being raised by steps (*gradus*) above the stalls of the other clergy. The *apsis-gradata* has also been termed the *exedra*, and, in later times, the *tribune*.—*Du Cange*.

**APYROI**. Gr., from *α*, *priv.*, and *πῦρ*, fire, without fire. A name given to altars on which sacrifices were offered without fire.

**AQUAMANILE**, **AQUAMALE**. From *aqua*, water, and *manus*, the hand, Lat. A lavatory, or holy water basin. "Aquamanile, hoc est, vas manuale, quo scilicet manus lavantur."—*Du Cange*.

**AQUEDUCT**. Fr.; *aquedotto*, It.; *wasserleitung*, Ger.; *aquæductus*, Lat., from *aqua*, water, and *ductus*, a pipe or canal. An artificial channel for conveying water from one place to another, either under or above ground. It is said to have been unknown to the Greeks; but among the ancient remains of Rome aqueducts abound. Vitruvius, [*Gwilt, Vitruv.* p. 252] describes the method adopted by the Romans in their construction. Some conveyed water from a distance of more than sixty miles. *Gwilt*

[*Rud.* p. 167—170] enumerates the principal aqueducts at Rome, and gives their dates, altitude, and extent. The first, or *Aqua Appia*, was built as early as the year 441 of the Roman city, by Appius Claudius; and the last, or *Anio Novus*, begun by Caligula, was completed by Claudius. They were supplied from wells, and accompanied by numerous reservoirs for preserving the water from impurities. Besides the stupendous aqueducts near the capital, the Romans raised others of magnitude in most of their provinces, particularly in Gaul. The most remarkable is that at Nismes, erected by Agrippa, who was governor of a colony there in the time of Augustus. In the Middle Ages, we find that Wibert, prior of Canterbury, who died in 1167, made an aqueduct to, and conveyed water through all the offices of his monastery. "*Aquæductum cum stagnis, et lavatoriis, et piscinis suis; quam aquam ferè milliario ab urbe intra curiam, et sic per omnes ipsius curiæ officinas, mirabiliter transduxit,*" &c.—*Angl. Sacr.* vol. i. p. 138.

**AQUEMOLA, or AQUIMOLA.** Lat.; *aquaria mola*, and *aquamolina*, low Lat.; *moulin à l'eau*, Fr.; *mulino ad acqua*, It.; *wassermühle*, Ger. A water-mill.—*Du Cange*.

**AQUILA.** Lat. A reading-desk; so called from its shape, which is that of an eagle with extended wings, supported by a pedestal.—[*Du Cange*.] There are several remaining in the cathedral and parish-churches of England.

**ARA.** (*See ALTAR.*)

**ARABESQUE.** *Arabesques*, Fr.; *arabesco*, It.; *arabische zierrath*, Ger. A term applied to the ornaments of friezes, pilasters, &c. which are mostly composed of foliage, &c. The Arabs and Moors introduced this sort of ornament, because their religion forbade all representations of men and animals.—[*Le Virloys' Arch. Dict.* vol. i. p. 82.] According to Dr. Clarke [*Travels*, vol. v. p. 183], it was brought from Egypt, adopted by the Greeks, and introduced among the Romans in the time of Augustus. Vitruvius calls it "*audacia Ægyptorum in picturâ.*" (*See GROTESQUE and MORESQUE.*)

**ARABO-TEDESCA.** It. A term applied to the Moorish style of buildings in Spain and in Sicily.

**ARA-DIGNITATIS.** Lat. An altar at which none but ecclesiastics of high rank, or priests specially appointed, were allowed to perform religious rites. Pope Leo IX. ordained that no one except the Archbishop of Rheims, the abbot, and seven presbyters, chosen by the abbot, should officiate at the great altar in the church of St. Remigius, at Rheims.—*Du Cange*.

**ARÆOSTYLOS.** *Aréostyle*, Fr.; *areostilo*, It.; from Gr. *ἀραιός*, rare or few, and *στυλος*, a column. Buildings in which the columns are distant four, and sometimes five, diameters from each other.—*Gwilt's Rud.* p. 180.

**ARÆOSYSTYLOS.** *Aréosystyle*, Fr.; *areosistilo*, It. That style of building in which four columns are used in the space of eight diameters and a half; the central intercolumniation being three diameters and a half, and the others, on each side, being only half a diameter, an arrangement by which coupled columns are introduced.—[*Gwilt's Rud.* p. 180.] This intercolumniation was invented by Perrault, and used by him in the front of the Louvre at Paris.

**ARAHUM, or HARAHUM.** Low Lat. A place consecrated, or set apart, for religious purposes.—*Spelman's Gloss.*; *Du Cange*.

**ARBALESTINA, or ARBALISTERIA.** Low Lat., from *arbalista*, a cross-bow. Loop-holes in castle walls, having transverse apertures through which arrows were discharged.—*Du Cange*.

**ARBORES.** From Lat. *arbor*, a tree. Brass branches for lights, suspended from ceilings.—[*Owen and Blakeway's Shrewsbury*, vol. II. p. 53.] According to *Du Cange*, they rose from the ground.

**ARCA.** Lat. and It. *Du Cange* employs the word *arca* to signify a prison, or any place of confinement under an arch; but it properly denotes a chest placed in a crypt or cemetery, to contain the bones of the dead.—[*Gough's Sepulch. Mon. Introd.* vol. II. p. cxciv. cci.] The Italians use the word to designate a sepulchral vault. Some ancient stone coffins, with lids, found near York, and supposed to be Roman, are preserved in the cathedral of that city.—[See *Cath. Antiq. York.* p. 66, pl. xxix.] “The word *arca* is used

to signify a beam of wood which has a groove, or channel, hollowed in it from one end to the other."—*Wilkins's Civ. Arc. of Vitruv.* p. 264.

**ARCADE.** Eng. and Fr. ; *arcada*, Sp. ; *bogengang*, Ger. A series of arches, either open and supported on columns or piers, or closed with masonry, and forming a sort of ornamental dressing to a wall. In the latter sense it is more generally applied in describing the ecclesiastical buildings of the Middle Ages. By drawings in Saxon manuscripts, and engravings on seals, it appears to have prevailed in the Anglo-Saxon works. In many parts of Italy, France, Germany, Normandy, as well as in all parts of Great Britain, this species of decoration is seen both on the exterior and interior walls of churches, towers, castles, and mansions. The form of the arch, and the style of its mouldings, as well as the shapes of the column, capitals, &c. were varied at different ages ; and these, with the other architectural members of a building, serve to indicate the time of its erection. The accompanying three plates of arcades will serve to exemplify most, though not all, of the varieties which prevail in this class of decoration.

**PLATE 1., ARCADES,** displays thirteen varieties, progressing from the examples already noticed, and continuing up to the regular pointed style.

No. 1, from the west end, externally, of the *Priory Church of Castle Acre*, Norfolk, [miscalled *Rising* on the plate], in which the soffit of the arch-moulding is cut into zigzag, as well as the face of the same, (*b*). The cable string-course (*a*) is strongly marked, as are the capitals.—*Vide* pl. 3 of **ARCADES**, No. 5.

No. 2 is part of an arcade in the exterior wall of the clerestory of the parish church of *St. Peter, at Northampton*, with its corbel-table of grotesque heads, &c., erected in the time of King William I., probably by Simon de St. Liz, earl of Northampton. Here the face of the arch is flat and plain, and the capitals, bases, and shafts, regular and nearly uniform. Five small, circular-headed windows are formed in so many panels of this arcade, on each side of the church. This building may be referred to as exhibiting some very interesting examples of capitals, columns, arches,



and other ornaments, of the Anglo-Norman times.—See *Arch. Antiqs.*, vol. 11., where a plan, views, details, and description of this building are given.

Nos. 3, 4, and 10, are three specimens from the exterior of *St. Anselm's Tower, Canterbury Cathedral*, which is said to have been erected by Priors Ernulph and Conrad, in the beginning of the twelfth century. The first two exhibit specimens of the zigzag archivolt moulding, springing from very bold imposts: the arches are of small span, whilst the wall is adorned with varied ornaments. No. 10 shews the intersecting moulding, with a billet ornament; also a semi-circular arch of three faces within the lancet arch. Three examples of the string-course are also shewn; the zigzag, the indented, or saw-tooth (*h*), and the quatrefoil, within circles (*g*).

No. 5, from the open gallery in the interior of the tower of *Norwich Cathedral*, is part of the work of Bishop Herbert de Losinga, in the reign of King William I. The clustered column, or pier with semi-columns, is here seen. No. 7, from the clerestory of the east side of the north transept of the same church, has a singular column, the shaft of which is cut to imitate the scales of fish; the archivolt has a range of billets in a deep cavetto moulding.

No. 6, from *Castle Acre Priory Church*, Norfolk, [mis-called *Ris\** on the plate], shews the zig-zag on the abacus.

Nos. 8 and 12 are from *Canterbury Cathedral*; the former from the south, and the latter from the north-east transept: they exhibit the mixture of the semicircular and the pointed styles.

No. 9, from *St. Peter's Church*, Oxford, is another specimen of the intersecting arcade, with a curious foliated column.—See *Arch. Antiq.* vol. 1v.

No. 11, from the font of *Connington Church*, Huntingdonshire, is one of the simplest specimens, though a bad one, of the intersected pointed arch.

No. 13, from the *Chapter-house of Lincoln Cathedral*, in which the capital is adorned with the trefoil leaf: the archivolt mouldings are bold and numerous, and a string-course is continued between the capitals.—See *Specimens of Gothic Arch.* for an account of this building, by E. J. Willson.

PLATE 2, ARCADES, exhibits nine specimens of the varieties of the *pointed style*, in most of which the inner archivolt mouldings are disposed in trefoil and cinquefoil forms, whilst the capitals and bases are greatly diversified.

No. 1, is one of a series of arcades on the *tomb of Archbishop Theobald, in Trinity Chapel, Canterbury Cathedral*, erected soon after his death in 1161. The columns are slender, with clumsy, disproportioned bases; and the spandrils are filled with "trefoils slipped." No. 5, a specimen of the early use of the pointed trefoil-headed arcade, is from the interior of the *Chapter-house, Canterbury*, built between 1250 and 1280. The spandrils are occupied by reticulated work. A series of these arcades, forming seats, extend along both sides of the chapter-house.— See *Cath. Antiq. Canterbury*, for plan, view, and details of this room.

Nos. 2, 6, and 7, are from *Salisbury Cathedral*, which was begun by Richard Poore, bishop of Sarum, about 1218, and completed by Bishop Giles de Bridport, 1258. No. 2 is from the triforium of the choir; No. 6 from that of the nave; and No. 7 is one of the arched recesses, or seats, in the interior of the chapter-house. The arches here exhibit a number of mouldings, the inner one of which is turned in cinquefoil and trefoil, and springs from columns with foliated capitals and wide bases. No. 6 is a specimen of the open arcade, wherein four small arches are embraced by a sweeping archivolt moulding, with the spandrils pierced by a quatrefoil and a cinquefoil. No. 7 is remarkable for a display of elaborate sculpture on the wall above the arcade, and for a series of busts, or bracket-heads, which "are curious for their diversity of forms, characters, and expression." Of the fine apartment whence this specimen is taken, probably the design of Bishop Bridport, there are views, a plan, and an account, in *Antiq. Salisbury Cath.*

Nos. 3, 8, and 9, are from *Beverley Minster, Yorkshire*, erected shortly after the destruction of the old church by fire in 1188. No. 3, a very acute arch, springing from slender columns, with capitals of numerous mouldings, and the inner archivolt decorated with the bulb, is from the clerestory of the nave. No. 8 is a trefoil-headed arcade, composed of a number of plain mouldings, having sculptured busts at the junction

of the label mouldings. No. 9 is from the triforium of the nave, and is similar in form to No. 8, but with this remarkable variety, that each trefoil-headed arch has under and behind it a dwarf column whence the halves of two pointed arches spring.—See *Arch. Antiq.* vol. v. p. 228, *et seq.*

No. 4, from the triforium [error on plate] of the nave of *Lincoln Cathedral*, affords an example of the triplicated arcade, of two smaller arches under a larger; the tympanum of the former is pierced by a quatrefoil. In that cathedral are many varieties of the open and paneled arcades, of singular beauty and interest.—See *Arch. Antiqs.* vol. v. *Index.*

PLATE 3, of *Arcades of interlaced mouldings*, shews fourteen different specimens, each varying from the others, and each manifesting much fancy and invention of the respective architects.

No. 1, from the west front of the *Priory Church of St. Botolph*, at Colchester, Essex, is formed in a plain, rude manner, with thin bricks, apparently of Roman manufacture, the wall behind which consists of brick and rubble. Here is neither column nor moulding.—Vide *Arch. Antiqs.* vol. i. for illustrations and an account of this very interesting and unique fragment of a church.

No. 2, from the church of *Malmsbury Abbey*, Wiltshire, adorns the west end, beneath the windows on the south side, and other parts of the walls. Contemporary with this decoration was a series of *pointed arches*, which separated the nave from the ailes of the church. Similar pointed arches are seen under the tower of *St. John's Church*, Devizes, in the same county, the belfry walls of which are decorated with the interlaced arcade mouldings delineated No. 4. In this example we perceive that one semicircular moulding intersects four others, and thereby forms three lancet arches. These two buildings are presumed to have been erected during the reign of King Stephen.

No. 3, from the wall behind the altar of *Norwich Cathedral Church*, in which fine edifice there are many interesting and genuine members of Anglo-Norman architecture, illustrating the style and forms that were employed at the end of the eleventh century, when a large part of the building was erected by Herbert de Losinga, bishop of the see. Its

tower, semi-circular chapels near the east end, and apsis of the choir, are so many evidences of Norman design.—See *Cathedral Antiq. Norwich*.

No. 5, from the western front of *Castle Acre Priory Church*, Norfolk, which was founded about 1085 by the first Earl Warren and Surrey, is rather an uncommon example: the moulding of the arch mitres and joins the upright mullion, which is of corresponding form.—[See *Arch. Antiq.* vol. III. for plan, illustrations, history, and description, of this ruinous priory.] The ground-plan shews the forms and situations of several of the monastic apartments.

No. 6. Interlaced arcade from the *Chapter House, Bristol Cathedral*, erected by Robert Fitzharding, about 1142, in which the cable moulding as well as cable column prevail. A bead ornament is also inserted in a cavetto moulding, both in the arch and in the ribs of the vaulting. Perhaps there is not a more interesting example of an Anglo-Norman chapter-room than that at Bristol, and as such it demands preservation and restoration from its guardians. It is illustrated and described in *Cath. Antiq. Bristol*.

No. 7. Interlaced mouldings, forming an arcade of singular character, on the north side of the chapter-room of *Wenlock Priory*, Shropshire, built by Roger de Montgomery, who was Earl of Shrewsbury in 1080. In this building we find the architect giving latitude to his fancy, in distributing various mouldings, as well as several capitals and ornaments, over the surface of his wall. The chapter-room, like that at Bristol, was of parallelogramic form. A history, and descriptive account by the learned historians of Shrewsbury, are given of it in *Arch. Antiqs.* vol. IV.

No. 8. *Croyland Abbey*, Lincolnshire. In a fragment of the west front of the church, probably a part of the work of Prior Odo, in 1114, there are four varieties of arcades, in which, as in No. 5, the mouldings are very large in comparison to those at Malmsbury and Devizes.—*Arch. Antiq.* vol. IV.

Nos. 9, 10, 11. Three varieties from the fragment of *St. Ethelbert's Tower*, Canterbury, in which the triangular moulding, the semicircular, plain, and also enriched, together with the decorated wall, constitute so many examples of true Norman architecture. That tower, now destroyed, was a

very interesting specimen of the luxuriant adornment which the architects employed, even on the exterior of their buildings, at the end of the eleventh century.—See *Carter's Ancient Arch.*, vol. 1. pl. xxx., where the tower is illustrated: it is described in p. 25. That eccentric artist says it was erected in 605.

No. 12, from the west end of the church at *Castle Rising*, Norfolk, built by Odo, bishop of Bayeux, in the time of King William II. It shews the intersecting moulding, with a diamond ornament, and a semicircular moulding within the lancet arch. The columns are clustered, and some of the capitals are formed of busts of human heads.—[See *Arch. Ants.*, vol. v., for illustrations of the front of that edifice, and p. 205 for an account of it.] This church, with that of Iffley, Oxfordshire; Stewkley, Buckinghamshire; and Barfreton in Kent, are so truly Norman in their general features and details, that they may be safely attributed to Norman architects. The Bishop of Bayeux was lord of Castle Rising, and of Barfreton.

No. 13 is a singular, perhaps unique, example of the union of the *semicircular* and *pointed* intersecting mouldings, in which three varieties of the arch are displayed. It is in the western wall of *St. James's Church*, Bristol, where there is a small circular window of unusual character.

No. 14. Part of an arcade from the exterior of the northern side of the *Chapel of St. Joseph*, at *Glastonbury*, Somersetshire, probably erected by Abbot Herlewin, about 1104. Not only the arcades of this chapel, but its two door-ways, staircase-turrets, windows, buttresses, &c. are entitled to the especial study of the architect and antiquary.—See *Arch. Antiqs.*, vol. iv.; and *Vet. Mon.* vol. iv.

**ARCH.** From the Latin *arcus*, a bow; *arche*, Fr.; *arco*, Sp. and It.; *bogen*, Ger. There being no word in the Greek language strictly meaning an arch, it is inferred that both the term and the object were unknown to that refined people. Dutens [*Recherches sur le tems le plus reculé de l'usage des voûtes chez les anciens*] adduces the Greek words ἀψις, ψαλις, καμαρα, θολος, as synonymous with the Latin terms *apsis*, *fornix*, *concameratio*, *tholus*; and also with the English words vault, arch, and dome. A learned writer in

writers on this point, it may be safely said, that a genuine architectural arch was not known much before the Christian era. Many ancient and modern authors either assert or imply that arches were understood and employed in very remote ages; but they fail in proving that they were ever used either by the ancient Egyptians, Persians, Jews, Babylonians, Indians, or Greeks. Mr. Gunn, in his *Inquiry*, has displayed much research and learning on this subject.

*Egyptians.*—The quarries of Upper Egypt produced stones sufficiently large to cover in the dwellings of the inhabitants; and thus precluded the necessity of substituting the arch for the straight lintel. The gallery in the large pyramid of Ghiza, though it has somewhat the appearance of arched vaulting, cannot be properly called an arch, for it consists of a series of stones placed horizontally on each other, and projecting till they nearly meet at the top, where a single stone crowns the whole.—[*Pococke's Descr. of the East*, vol. 1. p. 41; *Greaves's Pyramidographia*, vol. 1. p. 123.] A nearer approach to the form of the arch is seen in one of the tombs among the remains of Egypt; but this is cut out of the solid rock. As to the arches of Upper Egypt, mentioned by Lucas, Pococke, and Norden, they must be regarded as of Roman or Saracenic, rather than of Egyptian construction. Pococke [*Travels*, vol. 1. p. 220] says that the few specimens he saw were executed subsequently to the establishment of the Greeks in Egypt; and Norden [*Travels*, vol. 1. p. 92] informs us that he discovered Saracenic characters on the bridges near the pyramids of Memphis. Mr. Gunn, however, says “he has ventured to assert, that the ancient Egyptians were too well versed in geometry to be ignorant of the power and properties of the arch, scientifically formed.”—*Inquiry*, p. 185.

*Babylonians.*—There is not sufficient evidence to induce us to suppose that the arch was known to this celebrated people. Speaking of the bridge over the Euphrates, Herodotus expressly says that it was first built of stone piers bound together with lead and iron, upon which were laid squared beams; being wooden framing on stone piers. The tunnels of Babylon, mentioned by Diodorus Siculus, [lib. 11. cap. 1] were probably covered in the same way. Herodotus mentions a subterranean canal, or tunnel, which was covered with hori-

zontal pieces of stone, six or seven feet long by three wide.

—*Major Rennel's Geographical System*, p. 369.

*Greeks.*—The ruins of Athens are destitute of the slightest trace of an arch earlier than the time already assigned to its introduction. The roof of the Choragic Monument of Lysicrates, called the Lantern of Demosthenes, is formed by a single block of marble. The bridge over the Ilissus, as well as the building improperly called the Theatre of Bacchus, were erected by Herodes Atticus. The specimens remaining in Ionia bear decided marks of Roman workmanship; and, though arches have been found at Nola in Etruria, their date has not been fixed; and we know that Nola was occupied by the Romans as well as by the Greeks. The same may be said of Agrigentum, Tauromenium, Catania, and Syracuse. The gate in the ancient wall of Pæstum was most likely erected subsequently to the building with which it is connected. Mr. Hamilton [*Archæ.* vol. xv. p. 323] says, "Arches were unknown to the Greeks;" but adds, "the only specimen of an arch I have seen in the Grecian buildings is the doorway of a small detached fort on a rock above Ephesus, where it seems to have been hewn out of the solid wall in the form of a Gothic arch." Visconti, on the authority of Plutarch, assigns the invention of the arch to Alexander himself.

Let us profit by the remarks of a well-informed practical architect: "Till within a very few years, the ruins of Greece were unexplored; and even when scientifically illustrated by the genius of Stuart and Revett, the examples of the arch given by them could not be attributed to a period prior to the time of the Romans. In vain have ancient authors been consulted to afford some clue to unravel this interesting question; but from them we derive no assistance; for the architectural terms are so obscure, and the meaning so dubious, as to leave us in as great ignorance as before."—[*Stuart's Antiq. of Athens*, vol. iv. *Essay by T. L. Donaldson.*] The discovery of a sort of domical roof in a subterraneous chamber at Mycenæ led to these remarks, to which some writers refer as an example of the arch in Grecian architecture: Mr. Donaldson, however, properly observes, that although the form of the inner roof "resembled the shape of the arch, the true principle and peculiar property of the concentric construction of the vertical arch, deficient

in this example, was thought to render the subterranean chamber inadmissible as a proof of its very early introduction in the construction of the Greeks; nor does it appear probable, that the arch, in its perfect principle of application, was adopted in Greece before the time of Alexander or his successors, and thence communicated to the Romans." King [in *Mun. Ant.* vol. iv. p. 268, and in the *Suppl.* to the same.] comments on the statements and authorities adduced by different writers who contend for the early adoption of the arch by the Grecians, and asserts, that "Sicily was the country where this noble kind of ornament in architecture first appeared, and that, indeed, Archimedes was the first inventor of it."

*The Romans.*—"In Italy we find the earliest traces of arches, and, whoever was the inventor, the Romans have certainly the merit of bringing them into general use, and of employing them for the most important purposes. If not the first example, at least one of the earliest is the conduit at Tusculum, near Rome, which is a subterraneous channel carried under a mountain."—[See *Stuart's Athens, Supplement*, as before.] Other early examples are found in part of the ancient walls of Rome, built by Tullius; and in the Cloaca Maxima, supposed to have been formed by Tarquin the elder. That *arched sewer*, 16 feet wide by 30 feet in height,—large enough to admit a carriage laden with hay,—is now nearly closed up. The Theatre of Marcellus, in the same city, built in the time of Julius Cæsar, contains a series of arches supposed to be next in point of time.

The Romans having once perceived the importance and elegant effects produced by arches, introduced them into the whole of their public works, and not only imparted the curvilinear form to the apertures of walls, but adopted it in their decorated triumphal gates, &c. In the architecture of the Romans the arch was almost invariably of a semicircular shape; but the Moors, Christians, and some other nations, not only invented and introduced great variety in its curvature, but decorated it with numerous ornamental mouldings and sculptured enrichments. In the ecclesiastical edifices of the Christian architects, between the tenth and sixteenth centuries, we find numerous variations of curvilinear forms. Geometricians and mathematicians have endeavoured to



characterise and define these varieties by terms borrowed from their own sciences. By the accompanying engravings, and the following brief notices of the different *names given to arches*, according to their varied forms, it is intended to furnish an account of the shapes of nearly every arch that may be found in the buildings of the Middle Ages.

1. The *Semicircular Arch* has its centre in the middle of the span, and is called, by way of eminence, "the perfect arch,"—the *fornix integer* of the Romans, and the *arche en plein centre* of the French. It is synonymous with "the arch of equilibrium," or that curve which is so perfectly balanced in all its parts as to have no tendency within itself to alter its own figure, or to give way in any one place more than another. It is, therefore, considered the strongest and most secure of any form, the materials and all other circumstances being alike. This kind of arch continued in very general use until the middle of the twelfth century, when it was gradually superseded by the pointed arch, a variation creating a new and important era in Christian architecture. For examples, see the accompanying prints,—pl. 1. fig. 1, and pl. 2, figs. 1, 3, 7,—all of which arches will be further noticed in the sequel.

2. The *Horse-shoe Arch*, described from a centre placed above the springing line, contains somewhat more than a semicircle, and is so called from a seeming resemblance to the iron shoe of a horse. Arches of this shape are found in mosques of the East, and in the early buildings of the Anglo-Norman era. (Pl. 1. figs. 3, 4, 9; and pl. 2. fig. 9.)

3. The *Semicircular Arch, springing from a line above the imposts*, had its origin in the necessity of ranging with other arches of wider span. Hence we find that the north arch in the central tower of Malmsbury Abbey Church, being narrower than that on the western side, was constructed in the form here alluded to. (Pl. 1. fig. 4; and pl. 2. fig. 9.)

4. *Elliptical Arches* are usually formed by semi-ellipses, and are therefore struck from three centres. They were called by the Romans *fornices compositi*; were formerly much used in the interiors of houses and public buildings; and, from their bold and beautiful appearance, as well as strength and convenience, are particularly calculated for, and in the pre-

sent time generally employed in, bridges. Arches of this form are found in the crypts of some Norman cathedrals and large churches, in union with the semicircular: they are not unfrequent over doors and windows as late as the fifteenth century. The entrance-tower to the deanery of Lincoln has an arched gateway of this form; and other instances might be adduced. (Pl. 1. figs. 5, 14, 16; pl. 2. fig. 8; and pl. 3. figs. 11, 12.)

5. The *Inverted Arch*, as its name implies, is directly the reverse of the usual form, having all its members below, instead of above, the horizontal chord. It is usually employed in substructures, but it is occasionally found in superstructures. This arch is of great utility in works where the piers, by their own, or superincumbent, weight, tend to crush the foundation immediately under them, for it discharges the otherwise concentrated pressure from a particular part, and diffuses it more generally over the foundations. A few instances of it occur in Christian edifices, as in Wells and Salisbury Cathedrals: the first under the great central tower, and the second in the line of the choir clerestory, forming an arch buttress to the tower. (Pl. 1. fig. 7.)

6. The *Catenarian Arch*, not common, is one whose intrados takes a curve similar, but reversed, to that formed by a chain, or cord, hanging freely between two points of suspension, whether these points be in the same line or not.—*Murphy's Bat.* pl. 1. fig. 14.

7. The *Imperfect Arch* contains less than a semicircle, and is consequently flatter. It is likewise called the *skene*, *scheme*, and *diminished arch*; and by the French *arche en portion de cercle*. The arch of the Rialto at Venice is an example of this form. (See pl. 3. fig. 2; also *Murphy's Bat.* pl. 1. figs. 4, 5, 6.)

8, 9, 10. The *Cycloidal*, *Hyperbolic*, and *Parabolic Arches*, are so called from having their intrados in the forms severally of a cycloid, hyperbola, and parabola.—*Murphy's Bat.* pl. 1. figs. 10, 11, 13.

11. The *Moorish Arch* may be classed with that of the Horse-shoe shape, from which it only differs in having a tendency to be pointed at the crown in some examples.

## THE POINTED ARCH,

which may be considered as one of the third or fourth point, and is called by the Italians *di terzo e quarto acuto*, consists of two eccentric *arcs* meeting in an angle at the top: it is drawn by dividing the chord into three, four, or more portions. The origin and first application of the pointed arch, like the invention of the arch itself, has occasioned much controversy among antiquaries and architects. It would occupy too much space to notice all the theories and opinions that have been published on the subject; and many of them are too frivolous to deserve literary comment. The invention has been ascribed to the Goths, the Saracens, the Romans or Italians, the French, the Germans, and the English. The claims of each nation have been advocated by its respective authors, who, to substantiate their own opinions, have thought it necessary to impugn those of other writers. This has been called "learned trifling" by the historian of architecture in the *Encyclopædia Metropolitana*, vol. v. p. 354, who justly remarks: "The impossibility of supporting any one opinion by an appeal to historical evidence, renders it unnecessary to lose time in the effort to determine a question which most persons are now disposed to consider as involved in impenetrable obscurity." One system is, that the pointed arch, called *cusped* by the writer above referred to, originated with the Egyptians, in placing two large stones in an oblique position, resting on jambs, or walls, at their lower edges, and with their other ends united at top, in the manner of children's card-houses. This sort of covering to a walled passage is found in some Egyptian works as well as in Grecian; and also in cairns, barrows, &c. supposed to be of Celtic origin. Other authors ascribe its invention to the intersection of two semicircular mouldings on the face of a wall, which forms the pointed arch in the shape of an equilateral triangle, with the sides curved. This opinion was maintained by Bentham, Milner, and others. Warburton contends that the Goths invented it, in imitation of the interweaving and sweeping lines of branches of trees, as they appear in an avenue. This system, more fanciful than rational or probable, is partly supported by Sir James Hall, in a large and handsome quarto volume abounding with engravings, in

which he deduces the origin of all buildings from trees: columns, arches, doors, windows, and the rib tracery of roofs, are also said to be imitative of and analogous to the boughs and branches of avenues. Forbearing to dilate further on the subject in this place, I must refer to *Arch. Antiq.* vol. v. for an analysis and review of the theories and opinions of nearly fifty different authors on the origin of the pointed arch, "*Gothic Architecture*," &c.

12. The *Lancet*, or *Lance-headed Arch* appears to have been adopted first of the pointed series. It is struck from two centres at the outside of the imposts. Arches of this shape were in general use at the beginning of the thirteenth century; and the cathedrals of Salisbury, Lincoln, Wells, and the minster at Beverley, afford various examples. (See pl. 1. figs. 8, 10, 11, 13; and pl. 3. figs. 5, 7, and 12.)

13. The *Equilateral Arch* consists of segments of a circle whose diameter is equal to the span of the arch, and admits of an equilateral triangle being inscribed within the space between the crown and the reins of the arch. This kind of arch being more obtuse than that of the lancet, the opening it formed was wider in proportion to its height. (See pl. 1. fig. 2; and pl. 3. fig. 5.)

14. The *Elliptical Pointed Arch* has its sides of the regular pointed form, but is terminated with a flattened instead of an acute angle. It is not common.

15. *Three-centered and Four-centered Pointed Arches* and *Three-centered Elliptical Arches* were much used at the end of the fifteenth and beginning of the sixteenth centuries, and are often called *mixed arches*. (See pl. 1. figs. 14, 15, 16, 20.)

16. The *Drop Arch* is formed by portions of circles whose radius is shorter than the span of the arch, and is described about an obtuse-angled triangle. (*Rickman's Attempt*, pl. 5.)

17. *Four-centered Pointed Arches* afford great variety for decoration in the tracery of windows. They were divided and subdivided into as many openings as the space would allow, or the fancy of the architect might prompt. Exeter Cathedral abounds with these arches.

18. The *Tudor Arch* is also described from four centres struck from the same diagonal line: it is produced by dividing the chord of the arch into more or fewer parts, according to

the fixed height of the arch. Arches of this shape are chiefly found in buildings erected under the reigns of the Tudor monarchs Henrys VII. and VIII. ; but its form was known and applied at least fifty years before the accession of the former king. (Pl. 1. fig. 14 ; and pl. 3. figs. 11 and 12.)

19. The *Ogee*, or *Contrasted Arch*, from four centres, two in or near the springing, and two others above it, reversed. It was generally used over doors, niches, tombs, and windows ; its inflected curves weakening it too much to allow of its application for the support of great weight. It is usually much decorated with crockets, an inner moulding cusped, &c., and a finial. The earliest specimen I know is in a monument of the north aisle, Salisbury Cathedral, about A. D. 1246. (Pl. 1. fig. 18 ; and pl. 3. fig. 9).

20. A *Rampant Arch* is that where the springing wall rises higher on one side than on the other, and is mostly used in roofs and pediments. (See pl. 1. figs. 20, 21.)

21. The *Extra-dosed Arch* is that where the upper line is parallel to the under side.

22. The *Straight Arch* has its intrados and extrados of parallel straight lines, instead of curves, with the joints and sections of their wedges tending to one centre. It is generally used over doors and windows, where openings are not very wide. There are scarcely any specimens of this form in our old churches ; but the nearest approach may be said to be the extraordinary stone beam between the western towers in Lincoln Cathedral. A remarkable specimen of this arch is delineated in pl. 1, fig. 22, being a representation of a *mantle-piece*, over a fire-place, in Fountain's Abbey, Yorkshire. There is an arch constructed in a similar manner, but not quite so flat, over a door-way, on the north side of the conventual church, at Ely, apparently about the date of 1150. (See pl. 1, fig. 6 ; and pl. 2, fig. 8, k.)

#### REFERENCES TO THE ANNEXED PLATES.

PLATE 1, ARCHES, displays twenty-two varieties of forms, dispositions, and combinations of this important feature of Christian architecture. The ingenuity as well as eccentricity displayed in this series, coming before the eye at once, cannot fail of exciting the attention and inquiry of the scientific architect and antiquary. No. 1 is a singular

specimen of construction in English buildings, although common in the Roman edifices of the capital and provinces of Italy: it is from the *Church of Brixworth*, Northamptonshire, the walls of which, and also other similar arches, are of the same material and manner of workmanship. An account, and illustrations of this church, are given in *Arch. Antiq.* vol. v.; and there is a description of it in *Rickman's Attempt*. As shewn in the engraving, the arch is formed by two rows of bricks placed perpendicular to the centre, and two other rows disposed at right angles with the former. Arches of similar construction and material are found in the *Jewry Wall*, Leicester, and in the ruined church and pharos within the outer vallum of *Dover Castle*.

No. 2, and Plate 2, No. 2, are two arches from the nave of *Norwich Cathedral*, the work of Bishop Herbert de Losinga, in the beginning of the twelfth century. The archivolt is composed of several tori and cavetto mouldings, with the billet ornament on the label moulding. Nearly the whole of *Norwich Cathedral* is of the same style and date.—See *Cath. Antiqs. Norwich*.

No. 3. An arch of the *horse-shoe* form, from the crypt of *Canterbury Cathedral*; which crypt is certainly the largest and finest substructure of this class in England. (See *CRYPT.*) It is described and illustrated by plans and views in *Cath. Antiqs. Canterbury*. In pl. 2, figs. 2, 4, 5, 6, are varieties of arches from the same crypt, one of which, No. 6, shews the pointed arch, of the same construction and style as the circular arch, and all evidently of as early date as 1184, when the Trinity Chapel was erected. The form of this arch was regulated by the intercolumniation and height required to make it range with the others: it is struck from two centres above the impost. The next arch (f) is slightly pointed, whilst (e) is semicircular, and of wider span.

No. 4. Semicircular, springing from a chord above the impost, from the south transept of *Winchester Cathedral*, where there are other arches of the same form.

No. 5, from the *crypt of Gloucester Cathedral*, erected in the time of King William I., is a fine specimen of the true elliptical arch, which is now so generally adopted in bridges, and which is supposed to be of modern invention.

Nos. 6—10, from the *Church at Romsey*, Hampshire, a

fine and interesting specimen of Anglo-Norman architecture. Its arches and arcades are numerous and various, including the semicircular, the horse-shoe, the lancet, the obtuse pointed, the flattened, &c. Several of these are shewn in *Arch. Antiqs.* vol. v. No. 6, from the clerestory of the nave, displays some eccentric combinations of arches springing from columns. The intrados and extrados of one series are insulated, and form arch-buttresses. No. 10, the arch-mouldings of a door-way on the north side of the nave, where the two sides of the arch are almost straight, and meet in an obtuse point. The capitals are foliated, and the cavetto mouldings are filled with an ornament which was very generally employed about 1200, when this door-way was probably made.

Nos. 7 and 13, from the *Cathedral Church of Bristol*; the first marking the style of the vestibule to the *chapter-house*, erected soon after 1174, when the abbey was founded. It unites the semicircular and the first pointed, as shewn in this delineation. The columns consist of a cluster of four half cylinders, and the archivolt mouldings correspond in form and arrangement with the shafts. Fig. 13 is one of the tall arches of the choir, springing from jambs without capitals or imposts. (See *Cath. Antiqs. Bristol*, for a history and illustrations of this church.)

No. 8, a door-way in the south transept of *Beverley Minster*, Yorkshire, a church replete with interesting specimens of the last circular and the first pointed styles, in union. This door-way exhibits two pointed arches, enclosed by a semicircular archivolt of several mouldings, mitring with the mouldings of lateral arcades, of the acute lancet shape.

No. 9 shews a similar arrangement from the church of *L'Abbaye aux Hommes*, at Caen. This building, raised by William, Duke of Normandy, about 1060, displays, in design, arrangement, and the greater part of its varied details, an important series of examples of the architecture which may be truly called Norman. The part here depicted is from the clerestory of the *choir*, which we must not assign to the Conqueror's time, as the pointed style of the first class prevails in its arches, buttresses, windows, and mouldings; although the semicircular form is adopted in the archivolt of the triforium.

[Illustrations, and an account of this church, are given in *Arch. Antiqs. Normandy*, by Pugin, &c.]

Nos. 11 and 17, from the *Cathedral of Wells*: the first from the nave, and the second beneath the central tower. The nave is of the age of Henry III., when Bishop Joceline erected a great part of this magnificent edifice. The arch embraces the equilateral triangle, and consists of several mouldings: it springs from piers surrounded by several shafts of purbeck marble. No. 17 is a singular example of the arch-buttress, or arc-boutant, formed by a mass of masonry disposed as two arches, one above the other, and the points of the two mitring into each other. The spanrels are formed by several mouldings, with circular apertures. This unique design was apparently adopted by the architect to support the weight of the lofty and heavy tower on the four tall arches which separate the nave, choir, and transepts of the building.

[A view, section, and account of this tower, and of the church, are given in *Cath. Antiqs. Wells*.]

No. 12. Nave of the *Church of St. Ouen*, at Rouen, Normandy, a magnificent specimen of the Christian architecture of the early part of the fourteenth century. [*Arch. Antiqs. of Normandy*, by Pugin, &c.]

No. 14. Arch to gateway in the *Chancellor's House*, *Lincoln*, a specimen of the Tudor era.

Nos. 15 and 18, from the splendid *Chapel of St. George*, at Windsor: the first in the nave, and the latter covering an ornamental niche raised by Bishop Beauchamp. The curve of the latter is struck from six centres, as indicated in the engraving, but, in all probability, it was originally formed by the hand; and No. 15 is struck from four. The nave is part of Edward the Third's work, between 1330 and 1370; and the ogee arch is about one hundred years later, as Beauchamp was made "master and surveyor of the works" in 1470.

No. 16, from the *Chapel of Henry VII.*, Westminster, is a flattened Tudor arch, drawn from four centres. Almost every part of this splendid building is covered with ornamental sculpture, among which is a profusion of statues of saints, clergy, kings, &c.

[The history of this edifice will be found in *Arch.*



*Antiqs.* vol. 11.; Neale and Brayley's *Westminster Abbey*, vol. 1.; and Cottingham's *Henry the Seventh's Chapel*.]

Nos. 19 and 21 are diagrams, shewing the mode of drawing the arch by hand. No. 20, the timber roof of *Crosby Hall*, London; an interesting specimen of the carved work, with pendants and fine corbels, which adorned the baronial halls of our ancient mansions.

No. 22. A straight, or flat arch, being the mantel-piece of a fire-place in *Fountains Abbey*, Yorkshire.

PLATE 2. ARCHES: *Semicircular*, horse-shoe, pointed, twelve varieties, shewing the progress from the plain semicircular Norman, or Romanesque, to the regular pointed form, struck from the springing line.

No. 1, from the transept of the *Abbey Church at St. Albans*, is strictly Roman in form and construction.

Nos. 2, 4, 5, 6, from the crypt of *Canterbury Cathedral*, already noticed in PL. 1, Fig. 3, page 48.

No. 3. Doorway, north side of *Malmsbury Abbey Church*, Wiltshire, now walled up. The ornaments resemble some of Greek design. In PL. 3, ARCHES, No. 2, is a pointed arch from the same church.

No. 7. Doorway, *Fairford Church*, Berkshire, adorned with the Roman or heraldic embattled fret, and with the columns and capitals fancifully ornamented.

No. 8. Double arch over the western doorway, *Castle Acre Priory Church*, Norfolk, founded in 1086, resembles many doorways in the churches of Normandy. (See ARCADES, PL. 1, No. 1, p. 32; and *Arch. Antiqs.* vol. 11., for account and prints of this church.)

No. 9. *Horse-shoe arch*, *Peterborough Cathedral*, date about 1180. This and the other arches, with the walls, &c. of the church, are peculiarly solid and substantial.

No. 10, from the church of *Creully*, in Normandy, with zig-zag and dove-tailed embattled mouldings. A similar arch remains in the conventual church at Ely.

No. 11 has been noticed under PL. 1, No. 2, p. 48.

No. 12. *Pointed arch* with numerous zig-zag mouldings, in the porch of *St. Mary's Church*, *Devizes*, Wiltshire.

PLATE 3. ARCHES: *Twelve pointed*, displaying various curves, mouldings, and ornaments.

No. 1. Church of *Walsoken*, Norfolk. Though pointed in form, this arch, as well as the old parts of the church, are of the Norman or circular class. The inner archivolt is unusually and fancifully adorned with a sort of *cusped engrailed* moulding. (See Cotman's *Arch. Antiqs. of Norfolk*, pls. 52, 53, 54.)

No. 2, already noticed, PL. 2 of ARCHES, Fig. 3, p. 51.

No. 3. Choir of *Canterbury Cathedral*, which was in progress in 1180, under the direction of William of Sens, as recorded by Gervase of Canterbury. (See *Cath. Antiqs. Canterbury*.) The apsis of *L'Abbaye aux Hommes*, at Caen, is very similar in columns, arches, &c. [*Arch. Antiqs. of Normandy*.]

No. 4. From the transept of *Canterbury Cathedral*.

No. 5. From the nave of *Salisbury Cathedral Church*; the most uniform, regular, and systematic Christian edifice of the larger kind, in England. It was raised by Richard Poore, Bishop of Salisbury, between 1218 and 1258. An air of loftiness and lightness pervades the nave; its columns are high slender shafts, clustered; the arches nearly approach the graceful lancet shape; and the mouldings, which are numerous, consist of deep inflections and bold rotund masses.

No. 6. From the nave of *Lincoln Cathedral*, rebuilt about the same time as the nave of *Salisbury Cathedral*. The capitals of the columns are foliated; the mouldings are not so numerous, nor is the height of the arch so great, as at *Salisbury*. (*Arch. Antiqs.* vol. v. p. 233.)

No. 7. From the nave of *York Cathedral*, which was commenced in 1291 and completed in 1330. The arches are highly pointed, but the mouldings are low and flat in comparison with the two preceding examples.

No. 8. A flattened arch from the choir of *Chichester Cathedral*, erected about 1230, by Bishop Neville.

No. 9, from the cloisters of the *Abbey Church of Westminster*, is another variety of the ogee arch, with its pediment, &c. (See PL. 1 of ARCHES, No. 18, and p. 50.)

No. 10. From the nave of *Canterbury Cathedral*, erected about 1400, by Archbishop Arundel. The spandrels are adorned with tracery.

No. 11. Arch over a gate-way to one of the quadrangles,

*King's College, Cambridge*, built in the time of Henry VI. (See *Spec. of Gothic Arch.* vol. 11. pl. 20.)

No. 12. Elliptical arch in *Crosby Hall*, London. This very fine apartment, with its appendant mansion, was built by Sir John Crosby, about 1470. It is fully illustrated and described in *Spec. of Gothic Arch.* vol. 1., and in *Arch. Antiqs.* vol. 1v.

PLATE 4. *Two depressed Arches.*

No. 1. The chancel of *Elkstone Church*, Gloucestershire, in which the columns and pilasters supporting the arches lean outwards, and the rudest sculpture appears on the mouldings.—Lysons's *Glouc. Antiqs.* p. 47.

No. 2 is from the chancel of *Avingdon Church*, Berkshire; "remarkable, being formed of the segments of two circles, having different centres. It is richly ornamented with zig-zag mouldings, and a great variety of grotesque heads, springing from two enriched piers, which lean outwards." [*Lysons's Mag. Brit. Berkshire*, p. 204.] Murphy [*Batalha*, Introd. p. 8], alluding to the arch at Elkstone, says, "I shall call it the *Ulnar arch*. It is generated by the arms of a man extended at full length, with his breast placed against a smooth wall, and marking, with a piece of chalk held in each hand, the revolution of the arms, moving inflexibly upwards till the hands meet in a point vertical with the crown of the head."

**ARCH, TRIUMPHAL.** A building of which an arch is the principal feature, to commemorate the achievements of eminent or illustrious persons in the state. Triumphal arches were often raised as monuments of gratitude or adulation,—as those of Galienus at Rome, of Trajan at Ancona and Beneventum, and of Hadrian at Athens. They were often adorned with sculptures in low relief, representing the spoils of an enemy, symbols of conquered cities, triumphal processions, sacrificial groups, &c. Triumphal arches had one, two, or three passages. Of the first are those of Trajan at Ancona, Titus at Rome, and Augustus at Rimini. The arches of Septimius Severus, and of Constantine, at Rome, have each one large and two smaller passages. The most considerable triumphal arch, in point

of magnitude, is that of Constantine at Rome, which was erected A.D. 312, and for the materials of which the arch of Trajan was despoiled of its chief ornaments.

**ARCHÆOLOGY, or ARCHAIOLOGY**, from the Greek *αρχαιος*, ancient, and *λογος*, a discourse, or treatise. It embraces a number of subjects connected with the manners, customs, laws, arts, sciences, &c. of ancient nations. All writings relating to the remains of former ages may be regarded as archæological. It is therefore a science of extensive application, and of unquestionable importance. Under the title of *Archæologia*, the Society of Antiquaries of London has published many quarto volumes of miscellaneous essays, illustrated by numerous engravings. They relate to the history and antiquities of different nations, but are more particularly allusive to those of Great Britain.

**ARCH-BUTTRESS.** *Arc boutant*, Fr., from *arc*, and *aboutir*, to abut. A piece of insulated masonry, usually called a flying buttress. It generally extends from the clerestory of a church, and over the roof of its aisle, where it rests on the buttress of the outer wall. In some instances it is solid and plain; and in others ornamented with crockets, and perforated with quatrefoils, &c. [*Arch. Antiqs.* vol. III. p. 55.] See **BUTTRESS**.

**ARCHEION.** Greek. A secret recess in a Grecian temple, for treasures appertaining to the deity to whom each temple was respectively dedicated. The term was also applied to a palace, to a seat of justice, or to places where government archives and valuables were deposited.

**ARCHERIA.** Low Lat. A long narrow aperture in the walls of castles, &c., through which arrows were discharged. It differed from the *arbalestina*, in being perpendicular without any transverse opening. [*Meyrick's Anc. Armour*, vol. III. Gloss.]—"Turci, qui per *fenestriculas longas et strictas*, quas *archerias* vocant, nostros lanceis et sagittis infestabant."—*Du Cange*.

**ARCHETUS.** Low Lat. A saw for cutting stones. Muratori used the word to signify a crane or pulley for raising heavy stones to the upper parts of buildings.

**ARCHIA.** Low Lat. Arches. "Unam de *archiis* pontis Pontisaræ," &c. occurs in a charter, anno 1228.—*Du Cange*.

**ARCHIBANCUS.** Low Lat. A coffer, an armory.—*Du Cange*.

**ARCHITECT,** from the Greek *αρχη*, the beginning, origin, or cause, and *τις*, to contrive, construct, build: an originator, a contriver of structures, a chief and presiding builder; one who designs and executes works of architecture: in which latter sense it is most generally applied. *Αρχιτεκτων*, Gr., *Architector*, *architectus*, *ædificator*, and *constructor*, Lat.; *architecte*, Fr.; *architetto*, Ital.; *el maestro de oba parvaedisear*, Sp.; *bun-meister*, Ger.

The term architect is generally applied to a person who is not only skilled in the science of architecture, but who is well versed in making plans and designs for buildings,—who can estimate the value and quality of materials to be employed,—superintend and direct the execution of all the processes of construction,—and adapt the whole, with judgment and taste, to its destined purpose. From the renowned remains of buildings in Egypt, Greece, Italy, and the civilised parts of modern Europe, we may infer that the architects of those edifices were well, if not profoundly, acquainted with all the sciences of the times. The durability of their respective works manifests both their integrity and their judgment; whilst the variety, beauty, and grandeur of the designs, are evidences of the fancy, taste, and talent of the architects. Vitruvius specifies twelve qualifications essential to the formation of an accomplished architect, in his time; but more might be enumerated, as required in the present age. Whatever may be said of the talents of the ancient Greeks and Romans, it is now generally admitted that the architects of the middle ages were more skilful in the science of construction, and certainly displayed more originality in their designs. Of these men, their education and habits, we have no memoirs, and scarcely any contemporaneous evidence. In the monkish annals alone we find a few scanty notices and allusions to them. Gervase of Canterbury, William of Malmesbury, Matthew Paris, and some other chroniclers, have transmitted a few facts respecting these men and their works: a Chronological Table is given of

many of them in the fifth vol. of the *Arch. Antiqs.*; and further accounts will be related as their names occur in this Dictionary.

**ARCHITECTURE.** From *Ἀρχιτεκτονία*, Gr. ; *architectura*, *architectonice*, Lat. ; *architettura*, Ital. ; *arte de edificar*, Sp. ; *bauhunst*, Ger. The art of designing and science of constructing buildings. Architecture is divided into two general classes, viz. civil and military; the first is again divided into *domestic, municipal, sacred, and monumental*. Domestic architecture comprehends buildings adapted to the personal comforts and conveniences of man, from the cottage of the peasant to the palace of the monarch. Municipal architecture embraces the buildings within the walls of towns, or cities; whilst sacred architecture, as its name implies, is confined to religious buildings,—as chapels and churches. Monumental architecture is designed to commemorate the dead, or record events and perpetuate deeds of the living, by tombs, obelisks, pyramids, triumphal arches, &c. Military architecture is employed in the erection of walls, gates, and castles, and, indeed, all kinds of fortresses for offensive and defensive purposes.

The essentials of architecture are utility, strength, and beauty. Utility is evinced in the proper distribution of parts, so that their purposes be duly answered, and that each has its correct situation; strength arises from a sound and proper foundation, and the judicious choice and arrangement of materials; beauty is produced by the pleasing appearance and good taste of the whole, and by the proportions of all the parts harmonising and agreeing with each other. It results from analogous ornament, symmetry, and propriety. The scientific part may be regarded as mechanical, and is to be attained by study and practice; but the inventive, or creative, part, which ranks among the fine arts, is only possessed by men of genius and talent: it is this, indeed, that separates and contradistinguishes the architect from the builder.—*Gwilt's Vitruv.* p. 15.

Architecture originated in the necessities of human nature. Where wood abounded, men would build their houses in the form of a cone, resembling the wigwam of the American Indians, at the present day. Such was the

hut of the nomadic tribes and the aboriginal Britons. Grecian architecture exhibits traces of this simple origin; as the early Egyptian and Indian buildings display an imitation of natural caverns. Chinese architecture indicates its descent from the tent. In fortifications, the first step would be a continued embankment and a ditch; the raised wall and guarded gates would next follow, and in quick succession the towers and barbicans, for offence and defence. (See CASTLE.)

*History.*—Respecting the history of scientific architecture, authors are divided in opinion; some commencing with the Egyptian, and others with the Indian. On a subject so remote, and where evidence is wanting, we must leave this controverted point to those who prefer speculation to proof, and theory to demonstration. We may briefly allude to the architecture of different nations.

*Egyptian.*—The architectural works of the Egyptians are remarkable for solidity, boldness, and originality; and of these the temples are the most important, except in magnitude, in which they are surpassed by the vast pyramids. To the temples are attached pylones of singular form and peculiar composition; which are constructed with walls of singular thickness, but the temples themselves consist of numerous massive columns, of varied proportions, having capitals greatly diversified in ornament. The roofs were formed by large blocks of stone, extending from wall to wall, or from column to column. "Walls engraven with hieroglyphics, not inelegantly arranged; stupendous blocks of granite and porphyry, highly polished; tall obelisks and colossal sitting statues, each carved out of single pieces of stone; and pyramids of tremendous dimensions, give the works of the Egyptians a more than human appearance, to which sentiment the perfect state in which they remain after a lapse of forty centuries not a little contributes."—[Gwilt's *Rud.*, 154.] Herodotus states that, in the construction of the greatest pyramid of Memphis, the Egyptians employed one hundred thousand workmen at the same time, who were relieved by a similar number every three months. Ten years were occupied in hewing and conveying the stone, and twenty more in finishing that vast tomb.

*Indian.*—The buildings of the Hindûs exhibit some

similarity in style to those of the Egyptians, and indicate a date equally, if not more, remote, particularly in the subterranean temples, and in the pyramids. Of the immense and spacious caverns and excavated temples, the most remarkable are those at Salsette and Elephanta, near Bombay; and at Ellora, in the Deccan of Hindostan.—*Archæol.* vii. 251—289; *Seeley's Wonders of Ellora*; *Col. Tod's Annals of Rajast'han*; and *Daniell's Oriental Scenery*.

The Jews, Persians, and many other nations of the east, employed a mixture of stone and wood in their buildings; the first as a column, or pier-like support for the horizontal beams of the latter. Such was Solomon's temple among the Jews; and another at Persepolis, where the marble columns bear marks of having been connected by cross-beams of wood, supporting a roof of the same light material.

*Grecian.*—The first stone buildings of the Greeks are presumed to be the walls and gates of Mycenæ and Tirynthus, the fabled works of the Cyclops. They consist of ponderous masses of rock heaped one upon another, with little aid from the chisel or saw. Grecian art may be classed under three epochs; the first commencing with Rhæcus of Samos, and Theodorus, about seven hundred years B.C., and terminating with the introduction of Pericles into power, who raised the temple of Jupiter at Olympia; in which stone was used in the construction and marble in the decoration. The ruins of the temple of Jupiter Olympius, at Agrigentum, will afford some idea of the grand style of that period: each flute of the column would contain the body of a man. The second epoch extends from Pericles to Alexander the Great, a period of about 113 years. Architecture attained such excellence under Pericles, that, according to Sir William Jones, "we can only imitate it at a servile distance; but are unable to make one addition to it without destroying its graceful simplicity." The Parthenon, at Athens, the work of Phidias, Ictinus, and Callicrates, is said, by Lord Aberdeen, to be a building, which, "for majestic simplicity of the general design, the grandeur of its proportions, and the exquisite taste and skill displayed in its ornamental parts, is undoubtedly the most perfect, as well as deservedly the most celebrated, production of Grecian art."



It is stated, that a few years previous to the death of Alexander the Great, the Choragic Monument of Lysicrates was raised at Athens. It is one of the most exquisite and perfect gems of architectural taste, and the only pure specimen of the Grecian Corinthian order remaining. The third epoch extends from the death of Alexander to that of Augustus, when Alexandria was the principal school of the architects. (*See* DORIC, IONIC, CORINTHIAN, CARYATIDES.)

*Roman.*—The earliest buildings of the Romans, like those of the Greeks, are said to have been of wood. In the republican and consular times, stone and wood were used together. Under Hadrian, many fine edifices of the Corinthian order were raised, both in Rome, and in Athens, by the Romans. The Pantheon, the Colosseum, the Baths of Diocletian, with numerous palaces, temples, porticoes, triumphal arches, commemorative pillars, basilicæ or halls of justice, fora, bridges, aqueducts, &c. are so many evidences of the architectural grandeur of the Romans.

*Anglo-Roman.*—The buildings erected by the Romans in England do not appear to have been distinguished for grandeur of form or size, or for elegance of architectural decoration. Their villas, of which there are many remains, had all the apartments and offices on the ground floor: that at Woodchester, in Gloucestershire, the most magnificent yet discovered in Britain, was probably of wood, stone, and brick. The principal features in the remains of these villas are the tessellated pavements, and the flues by which the apartments and baths were heated. Among the remains of Roman architecture in Britain are the ruined Pharos and Church in Dover Castle; a gateway at Lincoln; Hadrian's wall, from Newcastle to Carlisle; the Jewry wall at Leicester; part of the walls at York, St. Albans, Richborough, Silchester, &c., and Brixworth church, Northamptonshire. These exhibit evidences of the manner of constructing, and the materials used in their durable edifices.

The *Anglo-Saxon* was a corruption or deterioration of the Roman architecture. Bede, Alcuin, Gildas, and other old writers, mention buildings of the Anglo-Saxon age; but they are not sufficiently explicit in terms to convey very satisfactory information. With their domestic architecture we are wholly unacquainted. In the seventh century,

according to Eddius, Bishop Wilfrid built a church at Hexham, Northumberland, "superior to any edifice on this side of the Alps." Richard, prior of Hexham, about 1189, notices the church as consisting of three stories, one of which must have been similar to our triforiums.—[See *Cath. Antiqs. York.*] In the time of Edward the Confessor, material improvements were made in Christian architecture, and it is believed that some arches of his church at Westminster are remaining.—See *Arch. Antiqs.* vol. v.; and *Neale and Brayley's West. Abb.*

*Anglo-Norman Architecture* may be known by the numerous specimens of this workmanship remaining in the cathedrals of Winchester, Canterbury, Rochester, Durham, Norwich, &c. It has been described by contemporary chroniclers, William of Malmesbury, Gervase of Canterbury, and other monastic chroniclers.—*Arch. Antiqs.* vol. v. See also *Arch. Antiqs. of Normandy.*

*Pointed Architecture* includes a peculiar and very numerous class of buildings, which branches into many varieties, both in its general form and extent, and in its diversified adornment. Commencing about the middle of the twelfth century, it continued to prevail in almost every nation of Europe till the beginning of the eighteenth century, when the neglected Roman orders were revived and adopted. The term Pointed Architecture applies to a great variety of buildings, and several names have been given to each variety, as already noticed under the word ARCH, to which, and to the accompanying engravings, the reader is referred for the appellations peculiar to each form and distinct class.

The earliest specimens of the Pointed style occur, intermixed with the semicircular, in the Anglo-Norman church of Barfreston, Kent; in the church of Buildwas Abbey, Shropshire, founded in 1135; at St. Cross, near Winchester, in progress at the same period; and in the west front of the priory church of Dunstable, Bedfordshire. A rapid advance in this style took place in the reign of Henry II., as exemplified in the pointed arch and vaulting of the choir of Trinity chapel, and of Becket's crown in Canterbury Cathedral, erected between 1175 and 1184. Other specimens of the same period are observable in the Inner Temple Church, London; and in Lincoln and Durham Cathedrals, than the

latter of which no edifice is better calculated to display the transition from the Anglo-Norman to the Pointed style. In the reign of Henry III. this style attained its highest perfection in the cathedral of Salisbury, and in the eastern part of the Abbey Church, at Westminster. The former is remarkable for uniformity and symmetry of proportion, and arrangement of parts, and is the only large church completed from one design in this country. Westminster Abbey Church, from its eastern extremity to the entrance of the nave, was entirely rebuilt by Kings Henry III. and Edward I., and exhibits the pointed style more graceful in its proportions, more ornamental in its details, more scientific in its principles, and lighter and more impressive in its effects, than at any former period. From the beginning of the reign of Edward I. to that of the long reign of Edward III., pointed architecture attained its climax of excellence. During that period it abounds with grace, beauty, and almost endless variety. Richness of decoration, without exuberance, is its character, whilst science and skill are manifested in every part of a construction. The form of the arch then principally used admitted of an equilateral triangle being inscribed between the crowning point of the arch and its points of springing. Examples of this class may be found in the chapel of the Virgin built between 1308 and 1326 at St. Albans; at Exeter, commenced in 1280, and completed 1369; at Ely, in the priory chapel, erected between 1321 and 1340; and at St. Stephen's Chapel, Westminster, constructed by Edward III., between 1330 and 1348. In the reigns of Edward I. and II. a great advance, both in intricacy and elegance of design, is evident, particularly in the richly-sculptured corbels, in the diversity of subjects ornamenting the key-stones or bosses, and in the variety of patterns in the tracery of the windows: those in Exeter Cathedral are peculiarly diversified. Within this period, the spire was very generally adopted. (*See SPIRE.*) Of corresponding time and class are the beautiful monumental crosses in honour of Queen Eleanor, at Geddington, Northampton, and Waltham cross. (*See CROSS.*) The Sepulchral memorials of the same era exhibit many fine examples of the richness which distinguished the pointed style. (*See MONUMENT.*) Another period (advancing in decoration),

carries us to the beginning of the reign of Henry VIII., and exhibits a complete alteration both in the prominent features and in the ornamental forms of this style : it is generally called the Tudor style, and, by Mr. Rickman, the perpendicular. Striking parts in the buildings of this era are the horizontal lines of the door-ways, the embattled transoms of the windows, and the vast pendants "hanging in the air," which, from their immense weight, seem calculated rather to draw down than to support the vaults they ornament. One of the first examples is the north front of Westminster Hall, erected between 1395 and 1399; and the next is King's College Chapel, Cambridge, commenced by Henry VI. about 1443, "one of the most magnificent triumphs of architectural science in the kingdom." The collegiate chapel of St. George, at Windsor, completed about the tenth year of Henry VIII., and Henry VIIIth's chapel at Westminster, then follow, and exhibit a profuse increase of masonic and sculptural decoration. The latter chapel is styled by Leland the "*miracle of the world*;" and however extravagant that eulogium may appear, there is probably no other edifice on the globe in which such profound geometrical skill has been displayed, mingled with such luxuriancy of ornament. "It would seem, indeed, as though the architect had intended to give to stone the character of embroidery, and enclose his walls in the meshes of lace-work," so profuse and delicate is the tracery throughout the exterior and interior of this royal chapel and mausoleum.

After this period pointed architecture declined : of which Bath Abbey Church is, though not wholly a departure from the character and forms of preceding buildings, an evidence. To investigate the peculiarities of Christian architecture below this period would be foreign to the present work ; but all its beauties were superseded by the heterogeneous forms of a debased Italian or Roman style, which prevailed in the time of Queen Elizabeth.

**ARCHITHOLUS.** From *αρχη*, Gr., the chief, or principal, and *θολος*, a round chamber. The sudatorium of a Roman bath.

**ARCHITRAVE.** From *αρχη*, Gr., chief, and the Italian *trave*, from Lat. *trabs*, a beam ; *unterbalken*, Germ. In columnar

architecture the architrave is the lowest member of the entablature, and rests immediately on the abacus of the capital. [*Gwilt's Rud. of Arch.* pp. 181—187.] The form of an architrave, as well as the number of mouldings, faces, and members of which it is composed, vary in different orders. In Christian architecture there is no architrave, properly so called; but the term is applied by some writers to distinguish the mouldings of an arch.—*Archæol.* xi. 366; *Rickman's Attempt*, pp. 60, 76, 120.

**ARCHITRAVE-CORNICE.** An entablature, consisting of an architrave crowned with a cornice, without the intervention of a frieze.

**ARCHIVAULT, or ARCHIVOLT.** From *arcus volutus*, Lat.; *archivolte*, Fr.; *modeno*, or *archivolto*, It.; and *schurbwegen*, Ger. A collection of members on the face of an arch, concentric with the intrados, and supported by imposts.

**ARCHIVE.** *Archivum*, *archivium*, *archarium*, *arceps*, low Lat.; *archives*, Fr.; and *archivio*, Ital.—*Du Cange*. (See **ARCHÆION**.) A chamber or apartment wherein records and other evidences of a state, or of a public establishment, are preserved. In the ordinary acceptation of the term, archives are the records themselves.

**ARCULA.** Lat. A small coffer, or box.—See **ARCELLA** and **ARK**.

**ARCUS.** Low Lat. The avenue or area usually in front of ancient basilicæ. [*Du Cange*.] In this sense it is the same as Atrium; but Bingham [*Works*, vol. i. p. 291] says it was a porch, or gateway to a church, and so called from its arched construction. (See **ATRIUM**.) It was also called Apsis. (See **APSIS**.)

**ARCUS ECCLESIÆ, or ARCUS TRIUMPHALIS,** Lat., is sometimes applied to the arch between the nave of a church and the choir, or chancel. *Arcus choralis* has the same signification, according to *Du Cange*.

**ARCUS PRESBYTERII.** Low Lat. The arch of the apsis of a church.

**ARDESIA.** Low Lat. and Ital.; *ardoise*, Fr. Slate used for covering roofs.—*Du Cange*.

**AREA.** Lat.; *aire*, Fr.; *era*, Sp.; *suolo*, It.; *ort*, Ger. The superficial contents of any enclosed space; a court; an excavation before the basement story of a building: also, a cemetery, or enclosed burying-ground.—*Du Cange*.

**ARENA.** Lat., It., and Sp.; *arène*, Fr.; *kampfsplatz*, Ger. The grand area or floor of an amphitheatre, on which combats and shews took place: it is thus named from the sand strewed on it to prevent the gladiators from slipping, and to absorb and hide the blood of combatants. The term was sometimes applied to the amphitheatre itself: also, to the body of a church.—*Du Cange*.

**ARENARIUM.** Lat. An amphitheatre, cemetery, crypt, or sepulchre.—*Du Cange*.

**ARERDE.** Old Eng. for reared, *i. e.* built, or raised up.—*Rob. Glouc. Chron.*, ed. *Herne*, vol. 11. p. 479.

**ARK.** *Arca*, Lat., It., Sp., and Port.; *Epc*, Sax. A large chest, or coffer. (See **ARCA**.) Hunter [*Hallamshire Gloss.* 5.] says it is “the large chest in farm houses, used for keeping meal or flour. The arks are usually made of strong oaken planks, which are sometimes elaborately carved; they resemble the chests found in churches, which are never, as far as I know, called arks. Many of the arks are of high antiquity; the making of them must have constituted a distinct trade, as we have the surname of Ark-wright. The strong boxes in which the Jews kept their valuables were anciently called their arks, *archas*, a word which occurs in the royal warrant in the *Fœdera*, 45 Hen. III., to search all the Jews’ *arks* throughout the kingdom. As the Welsh have *arkh* in the sense of coffin, it is not impossible that *ark* may be a relic of the Celtic.” The press or cupboard in a vestry, where the clergy hung their vestments, was also called an *ark*. *Nichols’ Hist. of Leic.* vol. 1. p. 303.

**ARMARIUM.** Lat.; *almarium*, low Lat.; *armoire* and *aumuire*, N. Fr.; *almerie*, *ambre*, or *ambry*. A niche or cupboard at the side of an altar, in which the sacred utensils and robes were deposited. Davis [*History of Durham Abbey*] says “there were, at the end of the altar, four grand *almeries*, to preserve the chalices and silver cruets, with two or three vestments belonging to the said altar.” In Smith’s *History*

of *Westminster*, p. 204, *ALMARIOL* implies a closet, or cupboard, in the vestry of St. Stephen's chapel, in which the ecclesiastical habits were kept. In Johnson's *Dict.* by Todd, *ambrey* is supposed to mean a little purse, to contain money for the poor. It meant also a hutch, or close place to keep meat. In the old language of the Irish, *amri* signifies a cupboard; and Phillips, in his *Dictionary*, says it is a north country word for a safe, or cupboard for keeping of cold and broken victuals, properly such as are to be distributed to the poor. The room or library of a religious house, in which the archives were deposited, was sometimes denominated the *almarium*, or *armarium*. "Omnia ecclesiæ *almaria* confregit, chartas et privilegia quædam igne cremavit:"—he broke open the *almaria*, and burnt the charters and privileges.—*Jacob's Law Dict.*

**ARMOUR.** *ἄμωρ*, Gr.; *armus*, Lat. Defensive clothing of steel, or other metal: also, warlike weapons.

**ARMOURY.** *Armoire*, Fr.; *armamentario*, It. A store-house, or room in which armour of every description is preserved.

**ARNULF**, or **ERNULPH**, an ecclesiastical architect, was born at Beauvais, in France, about 1040, came to England with Archbishop Lanfranc, and was successively Prior of Canterbury, Abbot of Peterborough, and Bishop of Rochester. At Canterbury he superintended the building of the choir of the cathedral, which was finished by his successor, Conrad; and at Rochester he built a dormitory, a chapter-house, and a refectory. He was author of a work entitled "*Textus Roffensis*," and died in 1124.—*Cath. Antiqs. Canterbury*, p. 33; *Thorpe's Custumale Roffense*, p. 161.

**ARRIS.** "The line of concourse, edge, or meeting of two surfaces." [*Gwilt's Rud.* p. 181.] The term generally signifies the angle of stone, distinct from the edge.

**ARSENAL.** *Arsena*, *armarium*, *armamentarium*, Lat.; *arsenal*, Fr.; *arsenale*, It.; *arzenal*, Sp.; *zeughauss*, Ger. A public building or magazine for the conservation of ammunition, arms, and other implements of warfare. A naval arsenal is destined to hold marine stores, arms, and other necessities for the equipment of shipping.

**ARTIFICIUM BISANTEUM** occurs in *Acta SS. Benedict. sæc. 6*, pt. ii., p. 606. "Et lapideis pavimentis *Bisantei artificii* stravit," according to Du Cange, means mosaic work.

**ARULA.** Low Lat. A small altar; the upper member, or tabular part of an altar.—*Du Cange*.

**ARX.** Lat. A fort, castle, tower, or place of defence, because generally erected on mountains or eminences. From *αρχα*, Gr., the top, or citadel. The place set apart in Rome for the operations of the augurs was called arx.

**ARXICULA.** Dimin. of *arx*, a little tower.

**ASCELLA.** Low Lat. A term used by Gregory of Tours to signify an aisle.—*Du Cange*.

**ASCENSORIUM.** Low Lat. From *ascendo*, Lat., to ascend. A staircase. "*Ascensorium*, γαγεν, id est, gradus, scala; à γαγαν, scandere."—*Du Cange*.

**ASCETERIUM.** Low Lat. A place where the *athletæ* performed their exercises; also a monastery.—*Du Cange*.

**ASHELEY (HECTOR)**, an architect in the reign of Henry VIII. From an office book referred to by Lord Orford [*Anecdotes*, vol. i. p. 220, ed. 1826], it appears, that in the space of three years, above 1900*l.* were paid to Asheley, on account of buildings at Hunsdon House, "but whether as architect, or only as supervisor of the works, is not clear."

**ASHLAR, or ACHELOR.** Hewn stone, used for the facings of walls. In an account of the expense for repairing Louth Steeple, "100 foot of *achlere*" is mentioned [*Arch. Antiqs.* vol. iii.]. A contract for building Burnley Church, county of York, temp. Hen. VIII. specifies "a course of *achelors*." [*Whitaker's History of Whalley*, 1806, p. 298.] William Benet, of Canterbury, "willed" that his executors should buy "300 feet of *ashler*, of Folkstone, to make a wharf about the king's melle." [*Nicolas's Test. Vet.* vol. i. p. 426.] In the contracts for building Fotheringhay Church, printed in the *Monasticon*, "clene hewen *ashler*" is repeatedly mentioned, as distinguished from "rough stone." When the work is smoothed, or rubbed so as to take out the marks of the tools by which the stones were cut, it is called



“ plane ashler.” **TOOLED ASHLER** is stone having its surface wrought in a regular manner, like parallel flutes, and placed perpendicularly in the building; but when the surfaces are cut with a broad tool, without care or regularity, the work is said to be *random tooled*; when wrought with a narrow tool it is said to be chiseled, or boasted; and when the surfaces of the stones are cut with very narrow tools, the ashler is said to be pointed. When the joints are sunk by cutting the arrises off the stones, or are chiselled into rectangular grooves, the work is said to be *rusticated*, or composed of *rustic ashlar*.

**ASTON** (Richard), Abbot of Peterborough, commenced the east end of the conventual church, at the close of the sixteenth century.—*Cath. Antiqs. Peterborough*.

**ASTRAGAL**. From *αστραγαλος*, Gr., a vertebral joint; *astragalus*, Lat.; *astragale*, Fr.; *astragalo*, It.; *staebgen*, Ger. The French *talon*, and the Italian *tondino*, are nearly the same as astragal, which means a small semicircular moulding encircling a column, and is the same as *torus*. It is often cut into beads and berries, and is used in ornamented entablatures to separate the faces of the architrave.—*Gwilt's Rud.* p. 181.

**ASTRE**. N. Fr. A hall. [*Kelham's Nor. Fr. Dict.*].—See **AITRE**.

**ASYLUM**. See **SANCTUARY**.

**ATLAS**, pl. **ATLANTES**. This term was applied by the ancients to statues, either in architectural compositions or singly, supporting an entablature, or other great weight. The monkish chroniclers employed it to signify columns. It usually means an Herculean statue supporting a globe, or the world, on its shoulders.—*Carpentier, Glos. Nov.*

**ATRIUM**. Lat. A hall of entrance to a Greek or Roman house; also the fore-court or vestibulum. A court or cloister, at the western end of a church was sometimes called the atrium, and was nearly synonymous with the narthex, or ante-temple of the Greek rituals.—*Bingham's Works*, vol. 1. p. 289.

**ATTEGIA**. Lat. From the Lat. *ad* and *tego*. A small house, hut, tent, or cottage. In Ethelwerd's *Hist. of England*, lib. 4, c. III. it occurs, “*Attegias figunt in oppido*.”—*Jacob's Law Dict.*

**ATTIC ORDER.** A range of low pilasters, or square pillars, generally placed over columns or pilasters, to decorate the upper part of a building. [Mr. Wm. Hosking has given a novel view of the etymology and original application of this term, in the *Archæologia*, vol. XXIII. p. 412.] The low story, or range of chambers in, or immediately under the roof of a common domestic house, is called the *attic*, and the rooms are called *attics*.

**ATTIC STORY.** The upper floor or story of a house.

**AUDITORIUM.** Lat. From *audio*, to hear; *auditoire*, Fr. The place where the Roman orators and poets recited their literary compositions; a portion of the nave of a church, where the audientes or catechumens stood; or where the congregation (who were not permitted to enter the choir) remained during the performance of religious ceremonies: hence the term is sometimes applied to the whole nave. [*Bingham's Works*, vol. i. p. 291.] The auditorium was also an apartment in monasteries, for the reception of strangers. In this sense it was called the *salutatorium*; and in Ælfric's *Sax. Gloss.* it is denominated the *spræc-hus*, *parlour*, or house of conference. In monasteries it signified the place where schools were held.—*Du Cange*.

**AUDLEY** (Edmund), Bishop of Hereford and Salisbury, died in 1524, after having built monumental, or chantry, chapels, for himself, in both of those cathedrals.—*Cath. Antiqs. Salisbury and Hereford*.

**AULA.** Lat. From *αυλη*, Gr., an area, or open place. In Greek and Latin writings the term is indiscriminately applied to a court, a hall, a vestibule, or to an open place; to a house; and to a royal palace. Ecclesiastical writers use it to denote the whole of a church, but sometimes limit it to the nave only. In *Domesday Book* this word generally implies a hall-house, or mansion belonging to a manor. [*Kelham's Dom. Book Ill.*, p. 160; *Reports from Com. Pub. Records*, 1800—1819, vol. i. p. 441.] Hunter, in *Hist. of Hallamshire*, p. 17, says, "few aulæ are mentioned in Domesday Book; and when they do appear, they are commonly found in the manors possessed by the prime Saxon nobility. They were the courts and places of residence of the persons to whom

they belonged, and doubtless were as much superior to any ordinary manor-house, as is the mansion of any modern nobleman to the edifices which now bear that name. They were to the prime nobility what the *aula regia* of writers of a somewhat later period was to the king." Aula, in some cases, signified an area, and in others a forum, or market-place; in the latter sense it is synonymous with the French *halle*.—See CURIA.

AULEOLUM. Low Lat. From *aula*, a little church, or chapel.—*Du Cange*.

AURIFICINA. Low Lat. From *aurum*, gold, and *facio*, to make; a place for melting and refining gold, &c.—*Du Cange*.

AUTEL, AUTER, AULTRE. See ALTAR.—*Kelham's Nor. Fr. Dic.*; *Arch. Antiqs.* II. 18.; *Rot. Parl.* vol. II. p. 205.

AUVENTUS. See ANTEVENNA.

AVENUE, Fr.; *ad venire*, Lat. A passage from one part of a building to another.

AVITUS (ST.), Bishop of Clermont, in Auvergne, lived in the sixth century, and built the churches of Notre Dame, Du Port, and St. Genes de Their, and repaired the church of St. Anatolian.—*Felibien, Vies des Arch.* lib. III. p. 147.

AVOLTA. *Voute*, Fr. A place vaulted or arched over.—*Matt. Paris, in Vitis Abbatum S. Albani, ap. Du Cange*.

AWNER. An altar. "Arise up and go to Betell, and make there an *awner* to the Lorde."—*Gold. Leg.* fol. 1x. 6th ed.

AWNDIERNs. Iron bars, with legs to support logs of wood in fire-places; so called in an inventory of household goods at Aston, near Birmingham, temp. Hen. VIII.

AZON. A monk, who was engaged in building the cathedral church of Seez, or Sens, in Normandy, in 1050.—*Felibien, Vies des Arch.* lib. IV. p. 194.

## B

BACCA. Low Lat. *Bâke*, N. Fr. A light-house, watch-tower, or beacon. In the latter sense, *Gualterus in Vita S. Caroli, Com. Flandr.* n. 20, says, "Signa quoque, quibus in sub-

lime levatis . . . . *bacchas* linguâ illâ vocare solebant." —  
*Du Cange.*

**BAETH-HUS and BAETH-STEDE.** Ang.-Sax. A bath-house.

**BAGNIO.** *Bagno*, It.; *bain*, Fr. A bath. In Turkey and France the term signifies a prison, baths being usually attached to such buildings. In Newgate Street, London, there is a bath, called a bagnio. In old writers, the word bagnio is applied to brothels.

**BAGUETTE**, Fr.; *bacchetta*, It.; *bagueta*, Sp.; from the Lat. *bacillum*, a wand, or little stick; *stecklein*, Ger. A small moulding, like the astragal: when enriched with foliage, it is called a chaplet; when plain, a bead.

**BAILEY.** *Ballium*, low Lat.; *baille*, Fr. An area of ground, or court within the walls of a fortress. Some castles had two ballia, the *outer* and the *inner*, and others a third, separated from each other by embattled walls. In the *inner ballium* were the barracks, chapel, stables, hospital, &c.; and at one corner, generally surrounded by a moat, was the donjon, or keep. [See *Grose's Military Antiq.* vol. II. p. 3.] Of the double ballium, or bailey, the remains of Oxford Castle and the Tower of London exhibit remarkable instances. — *Memoirs of the Tower; King's Vestiges of Oxford Castle*, fol. 1796.

**BAKE-HOUSE.** An apartment with an oven to bake bread. For a description of the ceremonies used in preparing the host, see *Fosb. Brit. Mon.* 4to, p. 373. On taking down some part of the church at Crickhowell, county of Brecon, a few years ago, a small room with an oven in it was discovered, which had been long shut up. [Jones's *Breconshire*, vol. II. part 2. p. 432.] In *Theodulf's Capitula*, supposed to have been translated by Elfric, Archbishop of Canterbury, about the year 994, the following express charge is given to the clergy:—"And we charge you that the oblation (*i. e.* the bread in the eucharist) which ye offer to God in that holy mystery, be either *baked by yourselves*, or your servants *in your presence*." In old times, tenants were compelled to bake at the lord's oven, as they were to grind their corn at his mill. This custom of baking still continues at Daventry, Northamptonshire.—*Baker's Northamptonshire*, vol. I. p. 303.

**BALAON, or BALLOON.** *Ballon*, Fr.; from the Italian *pallone*, a great ball. A globe placed on the top of a pillar, or pediment, as an acroter or crowning, is called balloon.

**BALCONY.** *Balcon*, Fr. and Sp.; *altan*, Ger. An open gallery attached to the front of a building. The low Lat. terms *balchio*, *balco*, and *balconum*, are mentioned by Du Cange as having the same signification; thus: — “*Erant positi ad balchiones, et eum videbant gloriosum corpus cum processione, sanabantur.*” — *Acta S. Julii*, tom. III. p. 271.

**BALDACHIN.** Eng. and Ger.; *baldachin*, Fr.; *baldacchino*, It.; *umbraculum*, Lat. A canopy, usually supported by columns, and raised over altars, tombs, &c., but more particularly used where the altars were insulated, as was customary in the early churches. [*Whittington's Hist. Surv.*] See *APsis*. The term is probably derived from the old German *baudekyn*, a rich cloth, of which canopies, altar-cloths, ecclesiastical vestments, &c. were frequently made. The Earl of Warwick's monument in the Beauchamp Chapel had formerly a covering of velvet. — *Arch. Antiqs.* vol. IV.

**BALISTERIA, or BALISTRARIA.** Low Lat. A room in fortified buildings, wherein the *balistæ*, or cross-bows, were deposited. [*Du Cange.*] *Balistrariæ*, according to Dr. Meyrick, were cruciform apertures in the walls of a fortress, through which cross-bowmen discharged their arrows. [*Critical Inquiry*, &c. vol. III. Gloss.] — See *ARBALISTERIA*.

**BALLIUM.** See *BAILEY*.

**BALTEUM, or BALTEUS.** Lat. A band, or girdle. According to Vitruvius, this word is used to denote the moulding on the bolsters or sides of the Ionic capital.

**BALUSTER,** corruptly *banister*, from the Ital. *balaustro*; *columella*, Lat.; *ballustre*, Fr.; *bala-hustes*, Sp.; *decke-zum, geländer*, Ger. A small column, or pillar, used in a balustrade. The lateral part of the volute of the Ionic capital, termed by Vitruvius *pulvinata*, is denominated a bolster.

**BALUSTRADE,** Fr., from the It. *balaustrata*; *columellarum septum*, Lat.; *varanda*, Sp.; *geländer*, Ger. A range of small columns supporting a coping, or cornice, and forming

a parapet on bridges, or the upper parts of buildings, also the front of terraces and balconies, to enclose altars, &c.

**BAND.** *Fascia*, Lat.; *bande*, Fr.; *benda*, It. and Sp.; *bende*, Dut.; *leiste*, Ger. A term sometimes applied to the face, or fascia, of an architrave, and commonly called the plat-band, but properly signifying a narrow square member or moulding, smaller than a fascia, and wider than a fillet.

**BANDLET, or BANDELET**, dim. of the preceding term. *Tænia*, Lat.; *bandelette*, Fr.; *fasciula*, It.; *kleine leiste*, Ger. A small fillet, or flat moulding, applied to the vertical bands, or annulets, on the ovola of a Roman Doric capital.—See **ANNULET**.

**BANISTER.** See **BALUSTER**.

**BAPTATERIUM, BAPTITORIUM, BASTITORIUM, and BATANDERIUM.** A bark-mill, or fulling-mill. For various instances of the indiscriminate use of these terms by the writers of the middle ages, see *Du Cange*.

**BAPTISTERY.** *Βαπτιστήριον*, Gr.; *piscina* and *baptisterium*, Lat. A basin, pool, or place for bathing. In ecclesiastical writings it signifies the building in which baptism was and is performed by immersion. These edifices are generally circular or polygonal in plan, and placed near churches. In *Venantius Fortunatus*, a baptistery is called *aula baptismatis*, the hall of baptism. The name is occasionally applied to a chapel within a church; also, by *Du Cange*, to a baptismal or parochial church.—See *Robinson's History of Baptism*, 4to, 1790; also a learned essay by *Christie*, in his *Disquisitions upon the Painted Greek Vases*, 4to, 1825; *Gent.'s Mag.* vol. XLVI. pp. 290, 406; *Archæologia*, *Index to fifteen volumes*.

**BAR**, from the old French *barri* and *barrium*; *barra*, low Lat. The gate-house, or barrier, to a city or fortified town. Hence *Temple-bar* and *Holborn-bar*, in London; and also the fortified gates in York, which are called *bars*.—See *Picturesque Antiqs. of English Cities*.

**BARBICAN, or BARBACAN.** *Barbacana*, low Lat. and Sp.; *barbacane*, Fr. and It.; *lock-in-einer-mauer*, Ger.; derived from the Sax. *buph* and *kenn*, a place to view or ken

from ; “commonly called barbican, or burhkenning, for that the same being placed on a high ground, and also builded of some good height, was in old time used as a watch-tower for the citie, from whence a man might behold and view the whole citie.” [*Stow's Surv. of Lond.*] An advanced work before the gate of a castle or town, sometimes consisting of a plain wall, with a portal and draw-bridge, but more frequently constructed like a fortified gateway with the same appendages, flanked by towers ; from which, in case of siege, the approach to the fortress might be defended, or the movements of an enemy overlooked. [*Archæol.* iv. 308, and *Grose's Mil. Ant.* vol. ii. p. 2.] Here a porter was stationed to keep watch and ward, to announce all state arrivals, and to detain strangers until their business was made known to the governor, and orders received for their admission. [*Bayley's Hist. of the Tower of Lond.* 4to, vol. i. p. 106.] In the above sense, this term is used in a passage quoted by Du Cange from Gulielmus Armoricus *de Gestis Philippi*, ann. 1203:—“Cepit per vim fortericiam, quam vulgus *barbam*-canam vocat, quæ erat firmata in capite pontis.”—This part of a fortress was also denominated the ante-murale, pro-murale, and murus-exterior ; and in a charter, anno Domini 1232, we find “*Antemurali* qui dicitur *barbacana*, qui est murus brevis ante murum nostri orti.” Of the first sort of barbican, the gates or bars of York exhibit fine specimens.—See *Pic. Antiq. of Eng. Cities*, p. 7, *et seq.* and the engravings.

**BARCELLA.** Low Lat. A vessel for containing incense : thus, in a charter quoted by Du Cange, “*Barcellam* unam æneam et super auratam pro incenso immittendo.”

**BARGE-COURSE.** A part of the tiling or thatching of a roof, projecting over the gable, and filled up with boards, mortar, &c.

**BARGE-BOARD.** The front or facing of the former, to conceal the barge-couples, laths, tiles, thatch, &c. — *Hunt's Tudor Arch.* 4to, 1830, p. 73.

**BARKARY, BERCARIA, or BERQUARIA.** Low Lat. ; *bergerie*, or *bercherie*, N. Fr. A tanhouse ; also, a sheepcote. — *Du Cange*.

**BARMKYN, BERMKYN.** Sc. The rampart, or outer fortification of a castle. If not a corruption of barbican, it may be derived from the tent, barm, bearm, or berm, a mound or rampart, and kin. — *Jamieson's Etym. Dic.*

**BARRA.** Low Lat. Either a bridge, a bar, or a tower at one end of a bridge. — “Usque ad *Barram* Burdini, hodie Pont Bourdin:” also the *septum curiæ* in an ancient court of justice. Hence the term bar: “Coram quibus vocatus est Abbas, et coram eis stans ante *Barras*.” — *Will. Thorn. ap. Du Cange.*

**BARRACK.** *Baraque*, Fr.; *barracca*, It.; *barraka*, Sp.; *barake*, Ger.; *casula*, Lat. From the low Latin and Italian *barri-cading*. Signified an assemblage of small temporary huts, constructed of turf, wattles, &c., in which an army lived during the winter. It is now generally applied to a large permanent building, appropriated to the reception and residence of soldiers.

**BARRIER, BARIUM, BARRUM, BARRA, or BARICA.** Low Lat. *Barrière*, Fr.; *barriera*, It.; *barrera*, Sp.; *schracken*, Ger. In a charter, dated 1140, quoted by Du Cange, the term appears to signify those houses without the walls of a town which compose the suburbs. Thus: “Et domus vobis illum *Barrium* ante illa porta . . . ut populetis illum.” Other authorities, quoted by the same author, render it the outer walls of a fortress. Gates, or entrances, to fortified towns, where customs or tolls are paid, are also called barriers, as in the following passage: — “Super pontem quemdam soccum et quamdam *Barram* posuerunt, in quo denarii, qui exacti erant à prætereuntibus, reponerentur.” Frontier towns with castles are also thus denominated: — “In confinio Lotharingiæ et Campaniæ castrum extruxit, quod *barrum*, quasi *Barram*, nominavit.” — *Chron. S. Michaelis Virdun. ap. Du Cange.*

**BARTIZAN, or BARTIZENE.** From the old Fr. *bretesche*, a wooden tower. A turret, or small tower, on the top of a house, castle, or church tower. “That the morn afternoon the town's colours be put upon the *bertisene* of the steeple, &c.” — *Jamieson's Etym. Dict.*

**BARTON, or BERTONA.** Low Lat. From the Sax. *bepe*, a



barn, and *ton*, a town. A hamlet, farm-house, or grange. The term is still used in the west of England for a manor-house, and in some places for out-houses, fold-yards, &c. In Northamptonshire and Lincolnshire it implies a manor, village, or parish; as Earl's-Barton, and Barton-on-Humber.

**BASE.** *Basis*, Gr.; *basis*, Lat.; *base*, Fr.; *baso*, It.; *basa*, Sp.; *unterheil*, Ger. The lower part of a pillar or wall; also the block on which a statue is placed. In decorative architecture the term is chiefly applied to the member of a column on which the shaft stands. The Grecian Doric columns were without bases, resting immediately on the floor, or pavement; the Tuscan base has only a single torus, or round member, on the plinth; the Roman Doric has a torus and an astragal; the Roman Ionic has a single large torus placed over two scotiæ, separated by two astragals; the Corinthian base has two tori, two scotiæ, and two astragals; the Composite base is similar to that of the Corinthian order. There is also another, denominated the attic base, which has two tori and a scotia.—*Gwilt's Rudim.* pl. 11. p. 183.

The accompanying engravings of BASES display several varieties, which by their forms and mouldings indicate the ages and peculiar styles of columns and buildings to which they respectively belong.

PLATE I. shews nineteen varieties, mostly belonging to the first pointed class, and found in edifices raised in the twelfth century, except Nos. 15, 16, and 17, from Canterbury cathedral, of later date.

PLATE II. contains representations of eight different bases; six of these are from the cathedral of Wells, the greater part of which church was built at the beginning of the thirteenth century. Nos. 1 and 2 exhibit unusual designs, whilst Nos. 3, 5, and 7, from the chapter-house, nave, and crypt, are more analogous to the first pointed style. The central clustered column of the chapter-room is a rich composition of small shafts, with bases and capitals. The *bases*, as well as the shafts, capitals, &c. of the architecture of the middle ages, exhibit a great variety of forms.

**BASE-COURT.** *Basse-cour*, Fr. The outer or lower yard of a castle, appropriated to stables, offices, &c. Leland, and other writers, in describing castles and old mansions, usually distinguish the base-court from the *court of lodgings*; the latter being surrounded by the best chambers, and, in many instances, divided from the base-court by the great hall.

**BASEMENT.** *Stereobata* and *stylobata*, Lat.; *soubassement* and *embasement*, Fr. The lower story or floor of a building. In modern architecture, the story of a house which is below the level of the ground is called the basement story.

**BASILICA.** Lat., It., and Sp.; *βασιλική*, Gr.; *basilique*, Fr.; *alte-kirche*, Ger. The basilicæ of the Romans were public halls, or courts of judicature, where princes or magistrates sat to hear and determine causes. The term was also applied to other buildings of royal foundation, such as state-houses, and exchanges for merchants; also to places of general assemblies. [*Bingham's Works*, vol. 1. p. 274.] After the conversion of the Emperor Constantine to Christianity, many of these edifices were converted into Christian churches, still retaining their appellation. [*Durand's Rationale*, lib. 1. c. 1.] Hence the passage in Ausonius: "Unde illud, *basilica olim negotiis plena, nunc votis.*" The Roman basilica was divided by two colonnades into three longitudinal parts, like the nave and ailes of a church. Sepulchral chapels, raised over the graves of saints, were sometimes denominated basilicæ. Thus we learn from Higden [*Gale's ed.* p. 273], that King Canute, in 1030, erected a basilica at Bury, over the body of St. Edmund: "*Basilicam super corpus construxit.*" In an old law, quoted by Du Cange, the term apparently signifies a shrine, or tomb of peculiar magnificence; for it is said,—"*qui tumbam aut porticulum super hominem mortuum expoliaverit . . . solidos 5. Si quis vero Basilicam, super hominem mortuum expoliaverit, 30s. culpabilis judicatur.*" In another instance it is applied to an altar: thus, "*Unum cereum ardens die noctuque continuo coram altari seu Basilica ipsius S. Anthonii apponatur.*" *Charter*, dated 1370. [*Carpentier, Glos. Nov.*] "The first basilica in Rome dates between the years 533 and 564, A. U. C. Victor enumerates nineteen, many of which became places of Christian worship."—*Gunn's Inquiry*, p. 81.

**BASILICULA.** Low Lat., dim. of *basilica*. A shrine, oratory, or cenotaph. The term is used in the latter sense by St. Paulinus, in his 12th Epistle to Severus. — *Gunn's Inquiry*, p. 129; *Ciampini, Vet. Mon.* tom. i. c. xix. p. 183.

**BASSO-RELIEVO** in sculpture denotes those figures that are represented to project less than half their proper proportion from the back-ground; when full half it is called *mezzo-relievo*: the French term, commonly used by the English, is *bas-relief*. *Alto-relievo* is high, or bold relief, where the figures are nearly detached from the back-ground.

**BASTIDA.** Low Lat.; *bastide*, Fr. In a charter dated A.D. 1204, ap. Du Cange, the term signifies a fortress, or place of defence: thus, “—possitis novas *Bastidas* sive munitiones ædificare;” but in a more modern sense it denotes a villa, or farm-house. — *Le Virloy's Arc. Dict.*

**BASTILE.** *Bastille*, Fr.; *bæstillus*, or *bastilla*, low Lat.; *castello*, It. A castle, tower, fortress, or any place of defence, principally used for securing prisoners. Knighton states that bastiles were sometimes mere temporary wooden fortresses: thus,—“*Dux Britanniae fecerat unum bastile de meræmio*;” but, according to Le Virloy, the term properly denotes, “a castle having many towers near each other.” In a compendium of the privileges of the University of Paris, quoted by Du Cange, is mentioned the “—castrum quod *Bastilla* nuncupatur,” a name which the state prison of that city retained until its demolition, during the French revolution; and in Hearne's ed. of Elmham occurs, “munitiones quædam quas *bastillos* appellant.” “The last vestige of feudal antiquity,” observes Sir John Sinclair, in his Statistical Account of Scotland, Berwick, vol. xiv. p. 35, “was that of the *bastiles*. The Norman name of those prisons denotes their introduction, or their more frequent erection, by William the Conqueror. They were more numerous on the marches of the borders than elsewhere; and not only served the purposes of prisons, but, taken together with the castles or tower-houses of the chieftains near which they stood, they constituted a chain of fortresses running from almost one end of the county to the other.”

**BASTION.** From *bastione*, Ital. A rampart, bulwark, or earthen

mound. In a passage quoted by Du Cange, "Et fecerunt circumcirca ipsum exercitum unam *Bastiam*, ne aliquis posset exire de ipso castro, qui ipsum exercitum offendere posset."

**BATELLING.** A battlement.

"And oft with thare ryght hand grip the *batalling* wald."

"Skarsement, reprise, corbell, and *batellinges*."

*Jamieson's Etym. Dict.*

**BATH.** Baeth, or Bað, Sax.; *balneum*, Lat.; *bain*, Fr.; *bagno*, It. and Sp.; *bad*, Germ.; derived from the Gr. βαλανειον, a place to bathe in. The term is more particularly applied to a building containing baths, with accommodation for undressing and dressing. Among the Romans such buildings were denominated *thermae*, from the Gr. θερμος, hot, a term properly applicable to hot baths only. These were distinguished from the common baths by having annexed to them places of exercise, such as the gymnasium and xystus.—[*Enc. of Ant.* i. 46.] The *balneum* was peculiar to private houses; but the *balneæ* were two public baths under the same roof, one for men, the other for women.—[*Littleton's Dic.* ed. 1735.] Vitruvius, and other writers, describe ancient baths as varying in their construction; but according to Montfaucon [*Ant.* iii. 129], the most complete consisted of the following apartments, termed, collectively, *balneæ*. 1. The αποδυτηριον of the Greeks, and *spoliatorium* of the Romans, where the bathers undressed, and where persons, termed capsarii, were stationed to take care of the clothes. 2. The λουτρων of the Greeks, and *frigidarium*, or cold bath, of the Romans. 3. The χαλαροτηριον, or *tepidarium*, or, as Pliny terms it, the *cella media*, the use of which was to prevent the ill effects of passing from the hot bath to the cold air. 4. The *sudatorium*, or sweating-room, called also the laconicum, heated by a subterranean fire. 5. The θερμολουσια, or βαπτιστηριον, of the Greeks, and the Roman *callidarium*, or hot-bath. 6. The αλειπητηριον, or *unctuarium*, where bathers were rubbed with perfumes, both on entering and quitting the bath. Most of these rooms received heat from *hypocausts*, subterranean furnaces, the bottoms of which formed an inclined plane, by a gradual descent from the opening where the wood was thrown in.—(For an account of the arrangements and parts of the baths of the ancients, see *Gwilt's* ed. of *Vitruvius*, 152.)

The style of building adopted by the Romans in the construction of their baths was very magnificent; for we are told, that the walls were adorned with paintings and gilt ornaments; vases and statues were also much used; the seats round the bathing-rooms were sometimes of solid silver; the basins, or *piscinæ*, were usually of marble, granite, or porphyry, and the pavement of mosaic work.—[*Pliny, Nat. Hist.* lib. xxxiii. c. 12; and *Seneca's Epist.* 86.] The ruins of the baths of Titus, Caracalla, and Diocletian, at Rome, are the most splendid remains now existing. A learned and interesting work was published by Mr. Cameron, on *the Baths of the Romans*, fol. 1772.

Of Roman baths in Great Britain many remains have been found, viz., at Hovingham, in Yorkshire, in 1745, which is described in Camden's *Britannia*, Gough's ed. 1789, vol. iii. p. 85; and ten years afterwards, another of very large dimensions was found at Bath.—*Camden, ut supra*, vol. i. p. 79. For accounts of Roman baths at Caerleon, Dover, Wroxeter, and Netherhall, in Cumberland, see *Archæol.* vol. ii. p. 7; vol. v. p. 325, vol. ix. p. 323, and vol. x. p. 141. See also *Lysons's Reliquiæ Romanæ, Woodchester, &c.* Large baths were constructed in England during the middle ages, and were styled by the British and Anglo-Saxon monks, *poisoned hot-beds* (*seminariavenemata*).—*Mon. Ang.* ed. 1661. vol. i. p. 88. Leland [*Itin.* vol. iv. app.] states that Hugh, the sacrist of the abbey of Bury St. Edmund's, early in the 12th century commenced the "balneatorium" of his house, which was completed upon a very grand scale by Sampson, who was preferred to the abbacy in 1182. The baths at Bath, in England, have been, and continue to be, the most distinguished and efficacious of any in Great Britain: many treatises have been written on their qualities and uses by professional men.—See Britton's ed. of *Anstey's New Bath Guide*.

**BATIFOLIUM.** Low Lat. A species of fortification similar to a bastion.—[*Meyrick's Critical Inquiry, &c.* vol. iii. *Gloss.*] The term sometimes denotes a windmill, the body of which bears a resemblance to the batifol, or beffroy, a wooden tower, formerly used by besiegers in attacking a fortress.—*Du Cange*.

**BATTLEMENT.** *Pinna*, or *summitas muri crenata*, Lat.; *cré-*

*neau*, Fr.; *merlo*, It.; *almena*, Sp. An open or interrupted parapet on the roof of a building; a parapet with embrasures. "Battlements in walles, because they are against battles in assaults; minæ murariæ, quia minantur ruinam inimicis."—*Minsheu's Guide*.—(See EMBRASURE.)

BAUGIUM. Low Lat.; from the Fr. *bouge*. An out-house, or domestic office.—*Carpentier, Glos. Nov.*

BAUK, BAWK. *Balk*, Germ. A cross beam in the roof of a house, which unites and supports the rafters. A tie-beam.

BAY. *Apertura*, Lat. and It.; *baye*, Fr.; *baya*, Sp.; *baw*, Germ. A division of the roof, or vaulting of a building, consisting of the space between the principal beams or arches; a part of a window between the mullions is often called a bay, or day.—*See Account of King's Coll. Chapel, Camb. : Arch. Antiqs. vol. i.*

BAY WINDOW. An oriel window; improperly called a bow window. The term bay is used by Chaucer, in his *Assemblé of Ladies*.—*Nares' Gloss.*—*See ORIEL.*

BEACON. From the Sax. *beacen*, a signal; *specula*, or *ignis speculatorius*, Lat. A lofty hill, or eminence, on which fires were formerly lighted to intimate the approach of an enemy; a tower erected for the same purpose. Beacons, according to Lord Coke, should be distinguished from *phari*, or light-houses, to direct seafaring men in the night, when they cannot distinguish sea marks, *signa marina*, *speculatoria*, or *signa maris*, such as steeples, churches, castles, &c. which may be seen in the day.—[4th *Inst. c. xxv. p. 184.*] Beacons were used by the Jews, as we learn from Isaiah, c. xxx. v. 17; and, according to Aristotle, "*de Mundo*" were so disposed on towers throughout the Persian dominions, that in twenty-four hours' time intelligence could be conveyed from one end of the kingdom to the other. Previously to the reign of King Edward III., the English sometimes used as beacons stacks of wood, on high places; or, according to Collinson [*Hist. of Somersetshire*, vol. ii. p. 5], on large hearths formed of stones, as at Dunkery Hill, in

that county; but in the same reign, *pitch-boxes* (*i. e.* posts with cressets at the top, ascended by ladders or jagged poles) came into use. [*Lord Coke, ut suprâ.*] A tower, kept by a hermit, with a light by night, is mentioned as a beacon in *Rot. Parl.* 6, 7, 8, Hen. VI. By the common law, no person but the king could formerly erect beacons, light-houses, or sea-marks; though, in later times, the lord admiral of England was empowered to construct them; and by stat. 8 Eliz. a similar authority was conferred on the master and wardens of Deptford Strond. A tax called beaconage was in early times paid for the maintenance of beacons.

**BEAD, or BEDE.** A small globular ornament used in christian, classical, and modern architecture.

**BEAD-HOUSE.** From the Sax. *bobe*, a prayer, and *huj*, a house. A dwelling-place for poor religious persons, raised near the church in which the founder was interred, and for whose soul the beadsmen or women were required to pray.

**BEAM-FILLING.** Masonry, or brickwork, employed to flush, or fill up a wall between joists or beams, or in the triangular space between the wall-plate of a roof and the lower edge of the rafters.

**BEAUCHAMP (Richard)**, was translated from the see of Hereford to that of Salisbury, in 1450, and had been previously employed in various diplomatic missions. Being installed Dean of Windsor, in 1477, he enjoyed immediate intercourse with the sovereign, who about that time was engaged in making great additions to the royal chapel at Windsor; and Beauchamp was appointed master and surveyor of the works. He built the great hall, "parlour, and chamber," in the palace of Salisbury, as Leland states; and also a chantry chapel, on the south side of the lady chapel, in Salisbury Cathedral, in which he directed that his body should be interred. Ashmole and Nasmyth assert that he was buried at Windsor; but when his chapel was taken down, during the great alterations made at Salisbury Cathedral, under the late James Wyatt, his remains, with an episcopal ring, &c., were discovered in that chapel. A beautiful niche in the south aisle of St. George's Chapel is ascribed to Beauchamp, and contains an inscription to his memory.

with shields of arms. [See ARCH, *ante*, and Pl. 1. of Arches, No. 18.] He died at Salisbury, in 1481.—*Dodsworth's Historical Account*; *Arch. Antiqs.* vol. III. pl. 9, p. 41; *Gough's Sep. Mons.* vol. II. p. 273; *Lysons's Mag. Brit., Berks*, Supp. p. 722.

BEAUFET. A cupboard, or niche, with a canopy, at the end of a hall.—*Gostling's Walk through Canterbury*, p. 127.

BEDDERN. Angl.-Sax. A refectory.—[*Encyc. of Antiqs.* vol. I. p. 334.] The beddern at York, or at least its site, still retains the name.

BED-MOULDINGS. The mouldings of the classic orders of architecture between the corona and the frieze.

BEK (Anthony de), Bishop of Durham, was more eminent as a statesman, and even as a warrior, than as an ecclesiastic, having served with a body of troops which he raised during the Scottish wars of Edward I. He built a chapel at Auckland, in Durham, and a castle at Somerton, near Lincoln. He also built or enlarged Barnard Castle, in the county of Durham, and other fortresses. [*Surtees's Hist. of Durham*, vol. I. Int. p. 35.] He died in 1310.—*Anglia Sacra*, Pars I. p. 754; *Nichols's Lit. Anec.* vol. VIII. p. 691.

BELFRY. Derived, according to Minshew, from the Teutonic, *bell*, and the Latin, *ferre*, to bear; *belfridus*, *berfridus*, *berfridus*, *buffredus*, &c. low Lat.; *beffroi*, Fr. That part of a tower which contains bells. Originally it denoted a tower on which sentinels were placed to ring bells, and thus give notice of the approach of enemies. The *campanile*, or bell-tower, is sometimes detached from the church to which it belongs, as at Chichester, and as formerly at Salisbury, and some other places. (See TOWER.)

BELL. The vase or body of the Corinthian and Composite capitals, called also the tambour or drum, and the corbel or basket.

BELL; or *campana*, Lat. A metallic instrument, when connected with architecture, commonly suspended in a belfry, or upper part of a church-tower, and tolled or rung to give notice of the preparation for, or performance of, certain religious ceremonies. A peal of bells, consisting of six,



eight, ten, &c. is often rung upon occasions of rejoicing. The parts of a bell are the body, or carrel, the clapper within, and the ear, or cannon, without, whereby it is hung to a large beam of wood. Its usual material is a compound of iron and brass, called *bell-metal*. The thickness of a bell's edge is commonly  $\frac{1}{12}$ th of the diameter of the bottom, and its height twelve times its thickness. The *bell-founders*, or makers, have a diapason, or scale, by which they regulate the size, thickness, weight, and tone of bells; and it may be remarked, that their sounds may be heard further in plain or flat countries, than in hilly places, and still further in valleys than in plains.

The origin and history of bells, the vast sizes of some, and the musical powers of peals, have been subjects of disquisition with antiquaries; but it would occupy too much space here to go into these details. Spelman says, that bells were first introduced into churches about A.D. 400; by Paulinus, bishop of Nola, and were thence called *Nolæ*. Bingham [*Works*, vol. 1. p. 16,] considers this a vulgar error. Bentham [*Hist. of Ely, Supp. by Stephenson*, p. 150,] remarks that the earliest use of campanæ was about 605, when Pope Sabinianus ordered some to be fixed in churches. Bede mentions them as early as 608. (See TOWER.)

**BELL-GABLE.** A modern term applied to the gable of a religious edifice, having a plain or ornamented niche for the reception of one or more bells; such are those of Swarkestone, in Derbyshire; Northborough and Peakirk, in Northamptonshire; Casterton and Essendine, in Rutlandshire; and many others. [*Rickman's Attempt*, 3d ed. pp. 151, 277, 297.] These niches sometimes occur in churches having bell-towers, as at Welbourne, in Lincolnshire; at Newark, in Nottinghamshire, &c.—*Ib.* pp. 236, 287.

**BELT.** Sometimes termed a *stone-string*, *string-course*, and *blocking-course*. A course of stones projecting from a wall, either moulded, plain, fluted, or enriched. It is commonly weathered on the upper side, and throated on the under side, to form a drip.

**BELVEDERE.** *Locus editus*, Lat.; *schöne aussicht auf ein schloss*, Germ. A turret, lantern, or cupola, raised above the roof of a building. From the Italian adjective *bello*,

beautiful, and *vedang*, to see. Villas in Italy have commonly a saloon, or gallery, commanding the best view from the house. The name is sometimes given to small ornamental buildings on high land in gardens and pleasure-grounds. One of the galleries, or open corridors, of the Vatican Palace is called "The Belvedere," on account of the fine prospect it commands: from this gallery the celebrated statue of Apollo took its distinctive name.

**BEMA.** From *βαινω*, Gr., to go up, to ascend. A word of various signification, denoting sometimes the ambo, or reading-desk; sometimes the seat, or throne, of a bishop and a presbyter; and not unfrequently the chancel, or that part of a church in which those thrones and the altar stood.—*Bingham's Works*, vol. 1. p. 297. (See **AMBO**.)

**BENATURA, BENITIER, or BENOISTIER.** Nor. Fr.; *benedictarium*, low Lat. from *benedictus*, blessed. A vessel to contain holy water; commonly a small font, or piscina. The term *staff-benature* occurs in the will of William Bruges, dated Feb. 26, 1449, and is supposed by Mr. Nicolas to be the "sprinkling brush with a silver handle, called by the Romanists at this day *asperges*, from the old Roman *aspergillum*, or sprinkler."—*Test. Vetust.* vol. 1. p. 266.

**BENCH TABLE.** A low stone seat round the interior of the walls of many churches. See contract for building Fotheringhay Church, *Dugdale's Mon. Ang.* vol. III. p. 162.

**BENEDICT, or BENEZET (St.),** a Frenchman of the twelfth century, who constructed a great bridge across the Rhone, between Avignon and Villeneuve, which Mr. Whittington calls "one of the grandest efforts of architectural skill which France ever produced."—[*Hist. Survey*, p. 60.] The foundation of this bridge was laid in 1171, and the work was completed in 1188. One of the arches having given way, Benedict repaired it. Afterwards, he built an hospital for religious persons, called "*les Frères du Pont*," to whom the care of the bridge was delegated. Here he resided till the time of his death, which happened in 1195, when he was interred in a chapel raised on one of the piers of the bridge.—*Félibien, Vies des Arch.* liv. IV. p. 201; *Vincent. Bellov. Spec. Historiar.* lib. XXI. cap. 21.

**BENETIER.** Gr. A holy-water basin, or piscina. (See **BENATURA**.)—*Archæ.* vol. xi. p. 365.

**BERHAM** (Helias de), or *Elias de Derham*, as written in the Salisbury records, an English architect in the reigns of kings John and Henry III., was canon of Salisbury at the foundation of the cathedral in that city, and was overseer of the works for twenty-five years, during the building of the church.—*Leland's Itin.* vol. iii. p. 80; *Walpole's Anecdotes*, vol. iii. p. 80, ed. 1826.

**BERNEVAL** (Alexander de), a Norman architect of the fifteenth century, was master of the works to the church of St. Ouen, at Rouen, which was finished under his superintendence. His tomb bears the following inscription: "Cy gist M<sup>r</sup>. Alexandre de Berneval, maistre des œuvres de messonnerie au Baillage de Rouen et de cette Eglise, qui trépassa à l'an de grace 1440, le 5 Janvier."—*Hist. Abbât. R. de St. Ouen*, liv. ii. p. 197.

**BERNINI** (Giovanni Lorenzo), commonly called the *Cavalier Bernini*, a celebrated Italian sculptor and architect. Among his works were the baldachin of bronze over the high altar of St. Peter's church, at Rome; also the piazza, colonnade, portico, and staircase, in the same edifice. After the death of Pope Urban VIII. in 1644, Bernini was dismissed from the office of architect of St. Peter's, and Borromini was appointed to succeed him. Dying at Rome in 1680, he was interred in the church of Santa Maria Maggiore, in that city.—*Temples Anciens et Modernes*, &c. par M. L. M., p. 254; *Milizia's Lives of Architects*, by Cresy, vol. ii. contain some romantic accounts of the wonderful talents and works of Bernini.—See list of his buildings in *Gwilt's Not. Arch. Ital.* p. 87.

**BERYL**, **BERYLLUS**. Lat.; *βηρυλλος*, Gr. A species of talc, called by Pliny *lapis specularis*, which, easily splitting into thin transparent plates, or laminæ, was in old times used for glazing windows. Some crystal, or glass, thus denominated, is said by Leland (*Itin.* vol. iv. p. 75; vol. viii. p. 32.) to have been employed in the hall of Sudeley Castle, in the reign of Hen. VI. Whitaker supposed beryl to have been the gem so called, which is repeatedly mentioned in the inventory

of conventual property preserved in the "Monasticon," among the ornaments of cups, reliquaries, and candlesticks. [*Anc. Cath. of Cornwall*, vol. II. p. 280.] Chaucer, in describing an imaginary building, says,

" Me thoughten by Sainct Gile,  
That alle was of stone of berille."

*House of Fame.*

Lydgate also mentions beryll and clere crystal in windows.

**BICELLUM.** Low Lat. from *bis*, twice, and *cella*, a cellar, or store-house. The dwelling of a tradesman, having under it two vaults for the reception of merchandise.—*Du Cange*.

**BICHOCA, BICOCA, or BICHOCHA.** Low Lat.; *guérite*, Fr. A turret, or watch-tower.—*Carpentier, Gloss. Nov.*

**BIG, BIGG.** Sc. from Ang.-Sax. *byrgan*, to build. "Also he *bigged* the great hall at Stirling, within the said castle."—*Pittscottie*, p. 86; *Jamieson, Etym. Dict.*

**BIGELF.** Ang.-Sax. An arch, a chamber.

**BIGGAR.** A person who carries on a building.—*Jamieson's Etym. Dict.*

**BIGGING, Sc.** A building, properly a house, of a larger size, as opposed to a cottage: also a tower.

" Thai led Wallace quhar that this *byggynge* wass,  
He thocht to assaill it, ferby or he wald pass."

*Jamieson, Etym. Dict.*

**BILLET-MOULDING.** From *billet*, Fr., a small stick. An ornament used in string-courses, and the archivolts of windows and doors. It consists of short and small bits of cylindrical stone, about two or three inches in length, placed in hollows, with an interrupted space about the length of the billet.

**BIRDE (Wm.),** Prior of Bath, died in 1525. He prosecuted the building of the Abbey Church, which had been begun by Bishop King, and also erected a very handsome chantry chapel on the south side of the high altar.—*Britton's Hist. of Bath Abbey Church*.

**BISCOP (Benedict),** an ecclesiastic and architect of the seventh century, who repeatedly visited Rome; about the year 669

he returned thence with Theodore, archbishop of Canterbury, bringing with him artists and materials to erect and ornament a new church, which he had founded at Weremouth: images, pictures, books, relics, and rich vestments, are mentioned among the articles he then imported. He also sent to France for persons skilled in the arts of making and staining glass, with which he intended to glaze the windows of his church. It is said to have been built "*Romano more*," i.e. in the Roman manner. To him, and to Wilfrid, archbishop of York, is attributed the introduction to England of the Roman fashion of building and glazing.—*Beda Hist. Eccl.* lib. iv. c. 18; *Milner's Treatise*, p. 24.

**BISPIA.** Low Lat. from the Sp. *bispe*, a bishop. A bishoprick, or episcopal palace.—*Carpentier, Gloss. Nov.*

**BISTURRES.** Low Lat. Small towers, placed at intervals in the walls of a fortress, to command the operations of besiegers. [*Du Cange.*] In the following passage, bisturres appear to be synonymous with barbican: "*Bisturris quæ est ante ipsam turrim.*"—*Carpentier, Gloss. Nov.*

**BLEOSTANING.** Ang.-Sax. Mosaic pavement.

**BLOCK-HOUSE.** A building erected by besiegers for the investment of a castle. [*Froissart's Chron. trans. by Johns*, vol. iii.] In the tenth century, block-houses were built and occupied as forts. [*Nichols's Progr. of Queen Eliz.* vol. ii. p. 12.] In Henry the Eighth's reign, several block-houses were erected on the southern and south-western coast of England.

**BLOCKING, or BLOCKING-COURSE.** A course of masonry, or brick-work, laid on the top of a cornice crowning a wall.

**BLOET** (Robert), Chancellor to King William II., was raised to the see of Lincoln in 1092, and prosecuted the building of the cathedral, which was begun by his predecessor, Remigius. The west front and its two towers are supposed by Mr. Essex to have been parts of the structure built by Bishops Remigius and Bloet. The latter died in 1123.—*Archæolog.* vol. iv. p. 150; *Angl. Sacr. Pars* ii. p. 416; *Vetusta Mon.* vol. iii.; *Wild's Illust. of Lincoln Cath.*

**BLOIS** (Henry de), Bp. of Winchester in the twelfth century, was brother of King Stephen, and consequently nephew to

William the Conqueror. In 1126 he was made Abbot of Glastonbury, and in 1129 raised to the see of Winchester, over which he presided many years. Giraldus Cambrensis, his contemporary, describes him as active and enterprising in undertaking works of magnitude. It is related that he directed additions to the churches of Glastonbury, Romsey, and Winchester, and that the greater part of the church of St. Cross, near Winchester, was built by him, between the years 1132 and 1136. The invention of the pointed arch has been attributed to this prelate by Dr. Milner; and he refers to the church of St. Cross as affording the earliest examples of its occurrence.—[*Treat. on Eccl. Arch.* p. 81.] Besides those religious edifices, De Blois left other specimens of his architectural talents. “Anno 1138, fecit Henricus Episcopus ædificare domum quasi palatium cum turri fortissimâ in Wintoniâ, Castellum de Merdona, et de Fernham, et de Wantham, et de Duntona, et de Tantonâ.”—[*Angl. Sacr.* Pars i. p. 299.] The political tumults in the latter part of the reign of Stephen, in which the bishop was deeply involved, put a stop to his buildings; and the remainder of his long episcopacy appears to have been devoted to the cultivation of literature. He died in 1171.—*Cath. Antiq. Winchester*, p. 112; *Hawkins's Goth. Arch.* pp. 122, 135; *Milner's Winchester*, vol. i. p. 223; vol. ii. p. 144.

**BOASTING**, in sculpture or carving, is the rough cutting of a stone to form the outline of a statue or ornament.

**BOCATORIUM.** *Boezaria* and *Boquaria*, low Lat. A slaughter-house: thus, in an inquisition, anno 1288, “Quilibet macellarius, pro quâlibet vaccâ, seu pro quolibet bove, quem occiderit in *boezaria*,” &c.—*Carpentier, Gloss. Nov.*

**BODIUM.** Low Lat. A crypt, or subterraneous chapel: thus, in a charter dated anno 1218, we find, “capellanos, qui in *bodio* ecclesiæ missam celebrent.”—*Carpentier, Gloss. Nov.*

**BOERIA.** Low Lat.; from the Nor. Fr. *boerie*. A manor-house or large country dwelling. “*Boeria*, cum terris vineæ, et aliis terris eidem spectantibus,” occurs in a charter, anno 1299; and in another, dated 1318, we read, “quandam *boeriam* sive mansam.”—*Carpentier, Gloss. Nov.*

**BOLTEL.** (See **BOTTEL.**)

**BOLVETAS.** Low Lat. (*See* **BULWARK.**)

**BONANNO** of Pisa, an architect and sculptor of the twelfth century, in conjunction with William, whom Vasari supposed to be a German, built the famous leaning tower at Pisa, about the year 1174. Several other works were executed by him in the neighbourhood of that city, where he was living in the year 1180.—*Félibien, Vies des Archit.* liv. iv. p. 197.

**BOND**, in brick-laying and masonry, is the arrangement or placing of bricks or stones in such a manner as to form an inseparable mass of building, by preventing the vertical joints from falling immediately over each other.

**BOND-STONES** are such as extend through the thickness of a wall, at right angles to its face, in order to bind it together.

**BOND-TIMBER.** Timber placed longitudinally in walls to bind them together, and distribute the pressure equally.

**BORD.** Sax.; *borda*, low Lat. A cottage. The term frequently occurs in Domesday Book.

**Boss.** A sculptured key-stone, or carved piece of wood, or moulded plaster, placed at the intersection of ribs or groins in vaulted and in flat roofs; and sometimes inserted in the large longitudinal rib that extends over the nave, choir, &c. of churches. The size, style of enrichment, and character of bosses, varied at different periods. They sometimes contain shields of arms, initials, emblems, and even historical subjects. Specimens are engraved on two accompanying plates, with the names of the churches, &c. where they are to be found. Nos. 1 and 2, in Plate I. are examples of the earliest Norman bosses, on bold and simple rib mouldings. The five next in order, from York Cathedral, are of varied foliage; whilst the four numbered 8, 9, 11, and 12, contain figures in bassi-relievi. In the second plate there is much fanciful and tasteful design in the playful variety of forms and ornaments: the four numbered 8, 10, 11, and 12, are from the ceiling of one of the prebendal houses at Windsor.

**BOTERASS.** (*See* **BUTTRESS.**)

**BOTTEL, BOUTEL, or BOWTELL**, probably derived from *bolt*, an arrow. The shaft of a clustered pillar, or a shaft attached to the jambs of a door or window. The term is sometimes applied to any cylindrical moulding, such as a *torus*. William of Worcester mentions *bowtells* in his description of the great gate of Redcliffe Church, Bristol. [*Itin.* p. 169.] The *reredosses*, or *screens*, at the back of the seats in the Beauchamp Chapel, Warwick, were ordered to have “a *crest* of fine *entail*, with a *bowtel* roving on the *crest*.” [*Arch. Antiq.* vol. iv. p. 11.] The bowtel here named is a round moulding like a staff, placed at the upper part of the leaves, which form the crest.—See *Arch. Antiq.* vol. iv. p. 11; also contract for building Fotheringhay Church, *Dugdale's Mon. Ang.* vol. iii. p. 162. In the latter the windows are directed to “have no *bowtels* at all.”

**BOUQUET.** Fr. (See **FINIAL**.)

**BOVA.** Low Lat. ; from the old Fr. *bove*, a cave ; or the Sp. *boveda*, an arch. A wine-cellar : thus, “Johannes de le Val caveam seu *bovam* adivit, et cepit, causâ potûs, tres caudas vini.”—*Carpentier, Gloss. Nov.*

**Bow.** From the Teut. *boghe*. An arch, or gate-way. “The falline downe of the three *bowis* of the brig of Tay,” &c. [*Jamieson, Etym. Dic.*] The gates of Edinburgh were formerly called *bows*, and the streets in which they stood are so denominated to this day. “And first in the throte of the *bow* were slayne,” &c. [*Knor, Hist.* p. 81.] One of the gates at Lincoln is still called the *Stone Bow*. We recognise the ancient use of this term in *Bow-bridge*, Essex, *Bow-bridge*, Leicester, the church of *St. Mary le Bow*, London, &c.

**BOWER.** From the Sax. *bup*, a chamber ; or from the Icl. *baran*, to dwell. [*Scott's Ballads, Gloss.* vol. v. p. 1.] “A small chamber for ladies, richly wrought, and ornamented with circular or multangular windows.” In the northern counties, *bower* is occasionally used for bed-chamber.

**BOWTELL.** (See **BOTTEL**.)

**BOYFIELD** (John), Abbot of Gloucester, in the fourteenth century, was supervisor of the works in the time of the two



preceding abbots, when great improvements were made in the choir of the cathedral. Mr. Dallaway says,—“To John Boyfield we may fairly attribute the stupendous vault of the choir; and he lived to see it finished, before 1381,” in which year he died. The same writer conjectures, from the similarity of the workmanship, that the cloisters at Gloucester were projected by Boyfield, though the building of them was begun by the next abbot.—*Observations on Eng. Arch.* pp. 73, 79; *Cath. Antiqs. Gloucester*.

**BOZIGA.** Low Lat. A house, or dwelling.—*Du Cange*.

**BRACKET.** A term, though originally used in carpentry to denote a sort of wooden stay, in form of a knee, or shoulder, to support a shelf annexed to a wall, is now applied to the numerous stone and other shelves affixed to the walls of churches and other buildings, to support lamps, statues, ribs, &c. A bracket is the same as corbel. (*See CORBEL.*) As shewn in the annexed engraving, these pleasing ornaments exhibit a great variety of design; among which, Nos. 4 and 5, from the crypt under the chapter-house of Wells Cathedral, and No. 12, from the vestibule to the chapter-house of Salisbury, are very beautiful. No. 15 is a sort of truss, or cantiliver, to support the vaulted rib of the timber roof of Crosby Hall, London; and No. 10, from Canterbury Cathedral, ought rather to be called a pedestal than a bracket. Nos. 13 and 14 form bases, or supports, to small columns.

**BRAMANTE** (Lazzari, or d'Urbino), an Italian architect, born at Castel Durante, in the territory of Urbino, about the year 1444. Cardinal Caraffa employed him to rebuild the convent della Pace, at Rome. On the accession of Julius II. he was appointed to superintend the buildings belonging to the holy see. Under that pontiff he made plans for rebuilding the church of St. Peter, at Rome, which work has immortalised his name: the foundation was laid in 1506, and the work proceeded with such celerity that the building was carried up to the entablature, and the four great arches to support the dome were turned, before the architect died, in 1514.—*Milizia's Lives*, &c. vol. 1. p. 203; *Wood's Letters of an Architect*, vol. 1. p. 361.

**BRANCHES.** In some old accounts the ribs of groined ceilings are called by this name.

**BRANCHED-WORK.** A name given to the carved and sculptured leaves and branches in monuments and friezes.

**BRASS (sepulchral).** A plate of metal commonly affixed to a flat grave-stone ; sometimes plain, but more frequently having effigies, armorial bearings, &c. inscribed upon it. Brasses, bearing portraitures described by indented lines, were manufactured in Flanders, and are, therefore, most numerous in those parts of England which held commercial intercourse with that country. [*Nicolas's Test. Vetust.* note l. p. xxv.] According to Mr. Gough (*Sep. Mon.* vol. i. Part i. p. c.), flat grave-stones, inlaid with brass, both with and without inscriptions, were common in England as early as the beginning of the thirteenth century. He specifies the figure of Bishop de Luda, 1298, at Ely. Rudder, in his *Hist. of Gloucestershire*, notices one at Badmington, dated 1275. Gough states, that, at the commencement of the following century, the "brass figures were so common, that in 1308 a canon of Hereford could afford a very handsome one, though it is the oldest sepulchral brass, now entire and well preserved, that I have seen." During the Reformation, many of these sepulchral memorials were torn from the grave-stones and sold. Queen Elizabeth, in 1560, issued a proclamation for the prevention of such sacrilege ;\* which not being strictly attended to, she twelve years afterwards commanded her justices of assize to punish offenders with great severity. Many of the finest of these specimens have been delineated by Hollar. *Gough's Sepulchral Monuments* abounds with them, and contains also an essay on the subject. In *Carter's Specimens of Sculpture and Painting* are many interesting ones. Mr. Cotman has published a series from the counties of Norfolk and Suffolk ; and many others will be found engraved in most of the English county histories.

**BRATTISHING.** Carved open-work, mentioned in the description of St. Cuthbert's shrine, as forming a crest on its

\* The writer of this note is in possession of a brass monumental effigy of a lady, which the incumbent of a parish in Warwickshire sold, from his church, to a furniture-broker at Banbury, so recently as the year 1825!—W. HAMPER.

cover.—*Davis's Antiqs. &c. of Durham*, ed. 1767, p. 8.  
(See BRETEXED.)

BRAY, or BRACE. *Braca*, or *bracca*, low Lat. ; from the Nor. Fr. *brace*, a rampart. Lodge calls it a “strong tower, or block-house, in the outworks of a fortification before the port,” thus making it synonymous with barbican ; but in the authorities quoted by Du Cange, the term signifies an earthen mound, or bank.

BREAK. Any projection or recess from the general surface or wall of a building.

BREAK-JOINT. The arrangement of stones, or bricks, in the construction of a wall, in such a manner as not to allow two joints to occur immediately over each other. (See BOND.)

BREORT-WEALL. Ang.-Sax. A wall breast high ; in some cases equivalent to parapet.

BREST-SUMMER, BRESSUMMER. A lintel, or beam, placed in front of a building to support an upper wall.

BRETACHIÆ. Wooden towers, attached to fortified towns, or camps.—*Du Cange*.

BRETEXED. Embattled. From the Fr. *bretté*, to indent.

“And everie tour *bretered* was so clene.”

*Lydgate's Siege of Troy*.

BRICK. From the British, *bric* [*Whit. Manch.* vol. 11. p. 268] ; or from the Dutch, *brick* ; *brique*, Fr. ; *later*, Lat. ; *ladrillo*, Sp. ; *der Backstein*, Germ. A sort of factitious stone, composed of argillaceous earth, or clay, sand, and ashes, tempered and formed in a mould, dried, and burnt in a clamp, or kiln. The earliest buildings of Asia, as we learn from the Old Testament, were constructed of bricks dried in the sun. The making of bricks was one of the labours to which the Israelites were subjected during their servitude in Egypt. The Greeks and Romans, according to some authorities, made use of bricks, both burnt and unburnt : most of the old houses of Rome were built of the latter kind. The first use of baked bricks is uncertain. Vitruvius (lib. 11. cap. 3,) informs us that three

sorts were used in his time,—the *didoron*, which was in general use among the Romans; the *tetradoron*, and the *pentadoron*, chiefly used by the Greeks. This account, with trifling variation, is confirmed by Pliny [*Nat. Hist. ed. Hard.* vol. 11. p. 714]; but that the Romans had no exact moulds for their bricks, appears from a table of measurements of thirteen different specimens, all of which vary in their dimensions. [*Archæol.* vol. 11. p. 185.] By the writers of the middle ages, we find mention of the *lydion* (12 in. by 6), the *quadrellus*, and the *tavella* (7 in. by  $3\frac{1}{2}$ ), and an inferior sort called *biscottus*. [*Du Cange.*] The Jews inscribed mystical and other characters upon their bricks [*Archæol.* vol. xiv. pp. 55, 205]; and the custom was continued by the Romans. In *Lel. Collect.* vol. 1. preface, p. lxxi. is an engraving of one, on which is represented the story of Sampson with the foxes and firebrands. [*Archæol.* vol. 1. p. 139.] Brickwork was styled by the Saxons *tgel geweire*. They and the Normans continued to make and use bricks, under the name of *wall-tiles*, after the manner of the Romans, until the time of Henry II. During the wars in France and Flanders, by Kings Edward I. and II., the Flemish mode of making bricks was adopted in England, and an imitation of the high-pointed gables to houses was also practised by the English. [*Archæol.* vol. 1v. pp. 73, 109.] In the reign of the latter monarch, *wall tiles* were used in the construction of the Lady Chapel at Ely, and were then valued at 3s. 8d. per thousand; the like number of *floor tiles* was worth 6s. or 7s., and the maker was paid 12d. for a thousand. [*Bentham's Ely*, Suppl. p. 66.] The price of floor tiles was 1s. per hundred, 10 Edward III., and in the 26th year, 12s. per thousand. [*Smith's Antiqs. of Westm.* p. 199.] Leland tells us [*Itin.* vol. 1. p. 49], that in the time of Richard II. the town of Kingston-upon-Hull “was inclosed with diches, and the waul begon, and yn continuance endid and made all of *brike*, as most part of the houses of the town at that time was: in the walle be four principal gates of *brike*.” The price of bricks was then 6s. 8d. per thousand. [*Archæol. ut suprâ.*] In the first year of Henry the Fourth, license [*Rot. Chart.* No. 21, in Turre,] was given to Sir Roger Tenys to embattle and fortify his manor-house of Hurst-

Monceaux, county of Sussex, which is wholly of brick. According to Dean Lyttleton, it was built soon after the license had been obtained. The seat of the Tyrrels, at Heron Hall, co. Essex, which is instanced by the Dean as being of nearly coeval date, is said to have been erected by Sir John Tyrrel, overseer of the carpenters of the new works at Calais, temp. Hen. V. [*Archæol.* vol. i. pp. 87—89.] Although it has thus been shewn that bricks, according to the present acceptation of the term, have been occasionally used from the earliest ages, yet it appears, from the accounts of King's College Chapel, Camb., temp. Henry VI., that they were even then known by the name of *wall tiles*. In that reign, however, they seem to have become fashionable, and have continued in general use to the present day. During the reigns of Henry VIII. and the succeeding monarch, checkered compartments of flint, with diagonal lines of dark glazed bricks, were frequently introduced into the fronts of buildings. [*Arch. Antiqs.* vol. i. account of Layer Marney Hall.] A gate, erected by Hans Holbein, about the year 1530, opposite the Banqueting-house at Westminster, was of this description; but the buildings of the age were not unfrequently constructed of red bricks, checkered with others glazed and of darker hue. During the reigns of Mary and Elizabeth, the fronts of houses and the shafts of chimnies were frequently covered with the ornaments of the Italian orders, imitated in burnt clay. Subsequently, the walling consisted of two thin shells of bricks, filled up with rubbish. [*Archæol.* vol. iv. p. 107.] A better method was, however, introduced by Inigo Jones. The art of making bricks, as now practised, is said to have been adopted by Sir Richard Crispe, the friend of King Charles I. [*Lysons's Envir.* vol. ii. p. 402.] For further particulars respecting bricks, see the London Building Act, anno 14 Geo. III.; also, the Index to the first fifteen volumes of the *Archæologia*.

BRIDGE, from *brȳc* or *brȳcge*, Sax.; *pons*, Lat.; *pont*, Fr.; *ponte*, It.; *die brücke*, Ger. A work of carpentry, masonry, or iron, constructed over a river, canal, &c., for the purpose of carrying a road, or path-way, from one side to the other. The extreme supports of a bridge, whether it has one or

more apertures, or arches, are called *butments*, or *abutments*; the parts sustaining the arches, or lintels, are named *piers*, or *pillars*; and the fences on the sides of the road-way are called *parapets*. When a bridge is intended both for carriages and for foot-passengers, it has generally a *road* in the centre, and paved or other raised *paths* on each side. A noble, but simple and appropriate bridge, over a wide river, is among the most imposing works of architecture. In former times, as well as in the present age, there has been too much affectation of ornament and show in these edifices, which, unless in union with palaces and great public buildings, should be plain, substantial, and formed of the most lasting materials. Without adverting to the history and characteristics of the bridges of different nations, it will be expedient, and consonant to the plan of this Dictionary, to notice some of the most remarkable structures of this kind belonging to the middle ages.

Before the invention of the arch, bridge-building must have been the work of the carpenter; and we find that the earliest stone bridges were raised by the Romans. Over the Tiber, at and near Rome, there were eight bridges, at an early age. They were, 1, *Pons Ælius*, built by the Emperor Hadrian, re-erected by Clement VII., now called Sant' Angelo; 2, a triumphal bridge, over which the emperors passed in grand processions, on decreeing triumphs; ruins of which remain in the Tiber; 3, *Pons Janiculensis*, now called Ponte Sixtus, having been rebuilt by Pope Sixtus IV., in 1475; 4, *Pons Cestius*, now called St. Bartolommeo, rebuilt by the Emperor Valentinian; 5, *Pons Fabricius*, now named Ponte Quattro Capi; 6, *Pons Senatorius*, at present called Santa Maria; 7, *Pons Horatius*, formerly *Sublicius*, built by Horatius Cocles, and rebuilt by Emilius Lepidus; ruins of it are still seen in the Tiber; 8, *Pons Milvius*, now Ponte Molle, about two miles from Rome, on the Flaminian way. At Rimini, also on the same road, or *via*, was a bridge of five arches, which Palladio has described. Near Narni, on the road between Rome and Loretto, was a bridge of four ~~arches~~ arches, built by the Emperor Augustus, and considered one of the most magnificent works of the kind in ancient Italy. [*Wood's Letters*, &c. vol. II. p. 98.] The Romans raised many bridges in the provinces; viz. in France, Spain,

Germany, Britain, &c., some of which had arches or towers on them. One of the most eminent is that at *Alcantara*, on the Tagus, which town is said to take its name from its bridge, as the word in Arabic means the bridge. It consists of six arches, is 670 Spanish feet in length, and from the bottom of the river to the road-way measures 205 feet in height. Many other ancient Roman bridges are described by historians; but their accounts are in many instances improbable, or so vague and unsatisfactory that no correct inference can be drawn from them.

On the decline of the Roman empire, the arts and sciences also declined; and we learn from Gautier, who quotes Magno Agricola, that travelling was dangerous, and that robberies and murders were frequently committed. To check this system, and protect travellers, several religious persons associated in fraternities, and formed an order called "The Brothers of the Bridge." Their object was to build bridges, establish ferries, and receive and protect travellers in hospitals, raised near the passes over rivers. The author already referred to relates some marvellous stories of Benezet, a shepherd-boy, who was directed by supernatural agency to proceed to Avignon, and there build a bridge across the river. Proclaiming his mission in the public church, the bishop and magistrates treated him with contempt; but, like another infatuated enthusiast, he persisted that he was inspired,—that the Deity had imparted to him science and wisdom; and that, although without knowledge or any experience, he was appointed to raise a bridge over the rapid river. The credulous writers of his life also tell us, that he undertook and prosecuted the work, and that many miracles were performed both during its execution and after his decease, which happened in 1184. Among these impious absurdities, they relate that his body was found uncorrupted, with the eyes "lively and sprightly," in 1670. On the bridge was a chapel, dedicated to St. Nicholas, the guardian saint of navigators and watermen. The bridge at Avignon had eighteen arches; it was begun in 1176, and completed in 1188. Mr. Woods says that it had twenty-two arches, and was 1200 paces in length. "Each arch is composed of four ribs, or series of vault stones, not bonded together. Like the Pont St. Esprit, it forms an elbow towards the

current." [*Letters of an Archit.* vol. i. p. 166.] The bridge was much injured in 1385, and further in 1602 and 1607; but the old pier, with the saint's chapel, remain. The latter was entered by a descending flight of steps; but this being inconvenient, a vault was formed at half the height, and a new chapel built over the old one. The first has a semi-circular apsis, with little columns, much like the Corinthian; the other is polygonal. [*Letters, &c. ut suprâ.*] Other large bridges were subsequently undertaken, and completed; one at Lyons, of twenty arches; another at St. Esprit, of nineteen arches. In 1354, according to Perronet, an arch was built at Verona, measuring 160 English feet span; and in 1454, another was erected at Ville Brioude, in France, measuring 188 feet span, and 70 feet rise from the springing. In Italy there are many curious and interesting bridges, particularly at Venice, in which city there are not fewer, according to Gautier, than 339: the most eminent of these is the famed Rialto, of one arch, which is 98 feet span (Milizia says 66 feet), with a rise of 23 feet: it was designed by Giovanni Daponte, and raised between the years 1588 and 1591; its breadth is 48 feet, which is divided into two rows of shops, by three streets or passages. Both the bridge and shops are built of Istrian stone. In France are many bridges, both ancient and modern, of great extent and interest: that of Neuilly, over the Seine, of five equal arches, and level at the top, is the most noted; it was commenced by Perronet, in 1768, and finished in 1780.—See Woods' *Letters of an Archt.*

Although there are few old bridges remaining in England, it may be fairly inferred that the Romans built some during their occupancy of the island. The late John Rennie, Esq., on building a new one over the Ouse, near Stony Stratford, discovered the abutment piers of a very old structure, which he considered to have been of Roman construction. The most remarkable monastic bridge in England, and most likely the oldest in an entire state, is that at *Croyland*, in Lincolnshire: it is commonly, but erroneously said to have been erected in 860: it probably is not older than the middle of the eleventh century, when great additions, &c. were made to the abbey church, in the vicinity. This bridge has three distinct approaches,



and consequently communicates with three different roads : it is formed by three abutment piers, with the like number of obtusely-pointed arches, having groined ribs uniting in the centre. The ascent each way is very steep, and is formed by steps, with rough stones set edgewise. Though very rude in construction, and apparently left to the ravages of time and weather, it seems firm and substantial. It is only intended for foot-passengers. (A view and account of it will be found in the *Architectural Antiqs.* vol. iv.)

The most interesting ancient bridge of England, in its extent and historical relations, is that of *London*, which forms a road of communication between the south-eastern extremity of the city and Southwark. The history of this edifice, its first erection, reconstruction, additions, alterations, and eventful changes, have been minutely and judiciously narrated in a volume intituled *Chronicles of London Bridge* ; also in vol. 11. of *Illustrations of the Public Buildings of London*. Dion Cassius states, that the Gauls, about A.D. 44, passed a *bridge* on the Thames ; and Snorro Sturlesoni asserts that a bridge, wide enough for two carriages to pass each other, was standing at London in 1008. According to Stow (*Survey of London*, vol. 1. p. 57), the monks of St. Mary Overies were the first builders of the bridge. With many houses, churches, &c., it was nearly swept away by a whirlwind, or hurricane, in November, 1091. In 1176, the first *stone* bridge was commenced here, by Peter, curate of Colechurch ; it was thirty-three years in progress, was 926 feet in length, 20 in width, and was 40 feet, in the centre, above the surface of the water ; near the middle was a draw-bridge. It consisted of twenty pointed arches, supported by massive piers of from 24 to 34 feet in thickness. A chapel was built on the eastern central pier, in which the architect was afterwards interred ; and at the two ends of the bridge were fortified gates. If not at the original formation of the bridge, very soon afterwards, several houses were built on it ; for in the year 1213, a fire occurred on the Southwark side, which produced very calamitous effects : a concourse of people assembled on the bridge, and whilst they were occupied in extinguishing the flames on the south side, the city end took fire, and thus enclosed the people between the two conflagrations. Dismay and terror ensued ;

many sought safety in descending to the sterlings and to boats, under the bridge; but, according to Stow, "above three thousand persons were destroyed." To detail all the direct and incidental anecdotes connected with this bridge,—the tilts, tournaments, and markets held on it,—the decapitated heads of the Lollards and rebels exhibited on its tower and gate,—the numerous royal edicts, charters, and patents to levy tolls, obtain rates, and exact pontage,—the many accidents which have occurred on and under it,—the complicated water-works attached to it,—would occupy much space, but would afford many striking facts illustrative of the customs and manners of the Londoners at different ages. The houses on each side were partly founded on the road-way, and partly sustained on timber-work rising from the sterlings. At three places there were parapets, admitting views of the river. With various additions, by widening and strengthening it, and by taking away a pier, and thus forming two arches into one, this bridge has continued to the present time (1831); but it is now destined to be taken down, a new one of five arches having been erected to supply its place, at a little distance westward.

It will not be necessary, in the present work, to describe, or even notice, the many other old bridges which have been raised in different parts of Great Britain: suffice it to refer the reader to *Gough's Topography*, indexes vols. i. and ii; and to *Phillips's*, *Blakeway* and *Owen's Histories of Shrewsbury*, for accounts of one with a tower gatehouse on it at that town. There were other old bridges, at *Rochester*, in Kent; at *Norwich*; at *Monmouth*; at *Durham*; at *Bridgnorth*; at *Hereford*; at *Wakefield*, Yorkshire; at *Gloucester*, &c. A very long bridge was built over the river at *Burton-upon-Trent*, in Staffordshire, in the tenth century, by Bernard, an abbot of the monastery of Burton. On an old bridge at *Bradford*, Wiltshire, there is a sort of dungeon, or prison, raised on one of the piers.

The reader who wishes for further information respecting the history, construction, and materials of bridges, is referred to *Brewster's Edinburgh Encyclopædia*, vol. iv. which contains a learned and scientific memoir on the subject, by Thomas Telford and Alexander Nimmo, Esqs.; to *Dr. Hutton's Principles of Bridges*, 8vo, 1801; to *Tracts on Vaults and*

*Bridges*, 8vo, 1822, by Samuel Ware, Esq. architect, in which is a valuable essay on "the taking down and rebuilding of London Bridge; also on the principles of bridges, with tables of bridges, of weights and measures, and of the strength of materials."—See also *Woods' Letters of an Architect*, Index.

**BRIDPORT** (Egidius de), Bishop of Salisbury, is said to have finished and covered with lead the cathedral of that city. He also built the college of Vaux, at Harnham, adjoining Salisbury. He died Dec. 13, 1262, and was buried in his cathedral.

**BROACH** or **BROICH**, from the Fr. *broche*, a spit. A spire, or steeple.—*Watson's Hist. of Halifax; Arch. Antiq.* vol. iv.

**BRUNELLESCHI** (Philippo), an Italian architect of the fifteenth century, was a native of Florence; who, after studying the buildings of that city, in the early part of his life, visited Rome, to measure and make drawings of some of the famed edifices of that capital. He was employed to erect a dome to the church of St. Maria del Fiore, at Florence: he afterwards built the Abbey of Fiesole, under the patronage of Cosmo de' Medici; and also erected the greater part of the church of St. Lorenzo, in his native city. The Pitti Palace was begun from his designs; but perhaps his most successful work is the church dello Santo Spirito, at Florence. He died in the 70th year of his age, in the year 1444.—*Tiraboschi Storia della Litt.; Milizia's Lives.*

**BUATA**, **BUBATA**, **BUACA**. Low Lat.; from the Sp. *bobedo*, an arch, or chamber; a crypt. In a deed, dated 1173, we find, "*buata*, quæ est subtus vetus palitium;" by another passage in Du Cange, it apparently signifies an arch between the nave and choir of a church: "*Ei vadunt per bubatam ad chorum.*"

**BUCCA**. Low Lat. An apartment in a monastery, where provisions were distributed to the poor; probably synonymous with almonry.—*Du Cange.*

**BULENTERIA**, among the Greeks, were council-chambers, or public halls, for the accommodation of merchants, similar to modern exchanges.—*Pliny*, lib. xxxvi. c. 15.

**BULWARK.** A fortress; synonymous with rampart. An eyewitness of the siege of Harfleur, in Sept. 1415, thus mentions bulwarks: "And before the entrance of each of these gates, the enemy had erected a strong defence, which we term a *barbican*, but commonly called bulwarks; that towards the king was the strongest and largest."

**BUNDLE-PILLAR.** A term sometimes applied to a column, or pier, with others of smaller dimensions attached to it.

**BUONAROTI** (Michael Angelo), a distinguished sculptor, painter, and architect, born at Castello di Caprese, in Tuscany, in 1474, was educated at Florence. Acquiring extraordinary reputation, he was invited by Lorenzo de' Medici to assist in the foundation of an Academy of the Arts, at Florence. His works in sculpture, executed in that city, added to his fame; but his most celebrated performances are at Rome, particularly his statue of Moses, on the tomb of Pope Julius II., his painting of "The Crucifixion," and that of "The Last Judgment," on the wall of the Sistine Chapel, in the Vatican. He died in 1563, and was honoured by a splendid funeral, at the expense of Cosmo Duke of Tuscany. But his remains were, afterwards, by order of that prince, secretly conveyed to Florence, and deposited in a magnificent tomb, adorned with three marble statues representing the sister arts of painting, sculpture, and architecture. — "Michael Angelo," says the discriminating writer of the article *Architecture*, in the *Encyclopædia Britannica*, 1831, "was a man of genius, but of very bad taste in architecture; and to him may be attributed many of the bad qualities of the Italian style. His principal works are the buildings of the capital and the college of della Sapienza, in Rome, and the Laurentian library at Florence; and these are all distinguished for their singular want of architectural beauty and propriety, in every particular. Michael Angelo was the Dante of Italian painting, but the Bernini of its architecture." He succeeded San Gallo and Bramante in directing the building of St. Peter's church, and finished that magnificent structure as far as the tambour on which the cupola is placed. He made a model for the cupola itself, which was finally executed from his design, in the pontificate of Sixtus V.—*Temples Anciens et*

*Modernes, &c.*, par M. L. M., p. 231 ; *Duppa's Life of Mich. Angelo Buonaroti*, 4to, 1816.

BURG, BURGO, or BURGUS. A castle. Hence the term borough, which, according to some writers, signifies a number of houses erected under the walls of a fortress.—*Du Cange*.

BURGH-KENNING. Sax. (*See* BARBICAN.)

BURG-WARD, BURGWARDUS, or BURGWARDIUM. The custody or keeping of a castle.

BURG-WERK. From the Teut. *burg*, a castle or borough, and *werk*, work. The process of constructing fortifications.—*Du Cange*.

BURSERY, BURSARIA. Lat. From *bursa*, a purse. The exchequer of collegiate and conventual houses, or the place for paying and receiving monies. "A.D. 1277, computaverunt fratres Radulphus de Meriton et Stephanus de Oxon, de *bursar.* domús Berncester coram auditor."—*Kennett's Paroch. Antiqs.* p. 288, edit. 1695.

BUSCHETTO DA DULICHIO, a Greek architect of the eleventh century, born in the island of Dulichium, in the Mediterranean, lived in Italy, where he was employed by the republic of Pisa, in 1063, to erect the cathedral church of that city, which was constructed and decorated with fragments of different buildings, procured by the Pisans from Greece and other foreign countries. In the general arrangement and union of these heterogeneous materials the architect displayed considerable skill. Mr. Hawkins remarks, that the vaultings of the ailes are of the kind termed by the Italians "*volta di sesto acuto*;" indicating an acquaintance with the principles of the pointed style. [*Hist. of Goth. Arch.* p. 88.] Buschetto died at Pisa, where he was interred, and a monument was erected for him, with an inscription which commemorates his superiority over his contemporaries in knowledge of the mechanic powers.—*Cresy and Taylor's Arch. of the Middle Ages* ; *Woods' Letters of an Architect* ; *Vasari, Vite de' Pitt.* t. i. p. 226 ; *Martini, Theat. Basil. Pisan.* c. 111. ; *Félibien, Vies des Archit.* liv. iv. p. 187.

**BUST.** *Buste*, Fr. ; *busto*, It. and Sp. ; *brustbild*, Germ. In sculpture, that portion of the human figure which comprehends the head, neck, and breast, with or without the shoulders.

**BUSTUM.** A word figuratively used to signify a tomb.

**BUTLER** (—), an architect of the 17th century, is said to have been employed by Robert Cecil, Earl of Salisbury, in ornamenting a chapel at Hatfield, and in other works.—*Walpole's Works*, vol. II. p. 75, edit. 1826.

**BUTMENT.** A contraction of abutment. (See **BUTTRESS**.)

**BUTTERY.** *Botellaria*, low Lat. A buttery, or cellar, in which butts and bottles of wine and other liquors are deposited. In a record, anno 31 Edward I., is this passage : “veniet ad palacium regis, et ibit in *botellarium*, et extrahet à quocunque vase in dictâ *botellariâ* invento, vinum quantum viderit necessarium pro facturâ unius pitcheri claretti.”—*Jacob's Law Dict.*

**BUTTERY-HATCH.** A half-door between the buttery or kitchen and the hall, in colleges and old mansions.

**BUTTRESS.** A pilaster, pier, or mass of masonry, added to the exterior surface of a wall, to strengthen it at points where the pressure from above requires extraordinary resistance. There is great variety in form, proportion, and style of adornment in buttresses : those of the oldest buildings, attached to Norman churches, are flat, straight on the face, without breaks, and sometimes adorned with small cylindrical mouldings at the angles. (See plate of compartment, *Durham Cathedral*, for plan and elevation.) Thick walls and small openings for windows always accompanied this buttress. The adoption of the pointed arch led to many other changes in all the component parts of an edifice, viz., wider arches, larger windows, thicker walls, and buttresses of greater substance and strength. Several specimens of buttresses are represented in the annexed engravings, in elevation and profile, shewing the progressive changes in form and decoration. PL. I. Nos. 1, 2, 3, and 4, from Canterbury, Salisbury, and Lincoln Cathedrals, are indicative of the first pointed, or lancet-style, as employed in churches, between

the years 1184 and 1240. Nos. 5, 6, 7, 8, and 9, are ornamented with crockets and finials on the pediments, with niches, panelling, brackets, and bold rich mouldings; whilst that against the south wall of the aisle of Gloucester Cathedral (No. 7) is of singular and highly enriched design: the lower division is detached from the wall; the next in ascent has a triangular pinnacle, with beads, pediments, and crockets. On the third story is a statue standing on a pedestal, and crowned with a canopy: the whole is surmounted by a fine enriched embattled pinnacle. The boldest and strongest buttresses, belonging to this class of buildings, is the series attached to the sides of King's College Chapel, Cambridge, where they project at least twenty-two feet from the wall, at the base. A continued row of chapels is thus formed on each side of the main chapel, and some of these communicate with each other by door-ways cut through the buttresses. Plans, views, and account of this chapel, are given in *Arch. Antiqs.* vol. i.; and a section is engraved in *Ware's Tracts on Vaults, &c.*, which shews the projection and graduation of the buttress. The same volume contains other interesting sections of York, Salisbury, Ely, and Lincoln Cathedrals, with the Chapter House of the latter, the Abbey Church, and Henry VIIth's Chapel, Westminster, with the variety of attached and flying buttresses belonging to each.

Plate II., of BUTTRESSES, contains representations of seven varieties of *flying, or detached buttresses*. No. 1, Salisbury Cathedral, nave, about 1250, *a* roof of the aisle; No. 2, Canterbury Cathedral, nave, about 1400, *b* roof of aisle, with lead flat, *c* section of wall and parapet; No. 3, Westminster Abbey Church, nave, with double buttress, *d* being the lowest; No. 4, Louth Tower, Lincolnshire, a specimen of elaborate execution, built between 1502 and 1512 [*Arch. Antiqs.* vol. iv. p. 2]: the lower buttress is octagonal, covered with panelling, and surmounted by a crocketed pinnacle, whilst the flying buttress is adorned with tracery, ribs, and openings between them; No. 5 is a singular specimen of the flying buttress, with double pinnacles, and all parts profusely adorned with sculptured ornaments. (In the *Arch. Antiqs.* vol. III. are illustrations of every part of Roslyn Chapel, with an historical and descriptive account of it.) No. 6, Henry VIIth's Chapel, Westminster, the most ornamented flying

butress in England, resting against an octagonal buttress, also ornamented with panelling, niches, and a variety of sculpture; No. 7, part of the Tower of St. Nicholas Church (not St. Mary's, as on the plate), Newcastle-upon-Tyne, Northumberland. Brand, in his *History of Newcastle*, ascribes the building of this tower to Robert Rhodes, in the time of Henry VI. The flying buttresses, as well as the attached buttresses at the angles, are of unusual design. There are no fewer than thirteen pinnacles and vanes to this tower. Four flying buttresses, *h*, springing from the angles of the tower, converge to the centre, where they support an open lantern and spire, embattled, crocketed, &c. Between the flying buttress and angular pinnacle is a small curved rib or stay, *i*, the utility of which is not easily accounted for.

**BYSANTEUM ARTIFICIUM.** Lat. Mosaic work; so called because first used by the Greeks of Byzantium. — *Carpentier, Gloss. Nov.*

## C

**CABLING.** When the flutes of columns are partly occupied by solid convex masses, they are said to be cabled.

**CABLED, or CABLE-MOULDING,** a cylindrical ornament, resembling a rope or cable, and used in columns, string-courses, and archivolt mouldings. — See view of the west front of Castle Acre Priory Church, *Arch. Antiqs.* vol. III., p. 67, and view and details of the Gateway in the College Green, Bristol.

**CAEN-STONE.** A species of stone obtained from quarries near Caen, in Normandy, and often employed in England in the eleventh and twelfth centuries, in building churches and castles. [See *Turner's Tour in Normandy*.] In Bayley's *Hist. of the Tower*, vol. 1. 4to. App. 1x., is a memorandum, anno 23 Henry VIII., of thirty tons of Caen stone charged 7l. 10s.

**CAER.** A British word for the Roman *castrum*, the Saxon *cærter*, or *cherter*, a fortress, a walled town, &c. It forms part of the names of several Welsh towns, as Caernarvon, Caer-phily, Caer-diff, Caer-leon, &c.



**CALETO** (John), Abbot of Peterborough, or Medeshampstead, from 1248 to 1261, built the infirmary of his abbey, and a chapel at the west end of the abbey church. — *Cath. Antiqs. Peterborough*, p. 56.

**CAMBA**. A tower, as mentioned in an inquisition taken 1268, "Ubi est quædam turris quæ vocatur la *Camba* de Berbegal."

**CAMERATED**. Synonymous with arched. In *Wren's Parentalia*, p. 317, the word is applied to the roof of a church.

**CAMPANILE**, Ital. A bell tower. From the Lat. *campana*, a bell. Bede mentions the term *campana* in his time. (See **TOWER** and **BELFRY**.) Some of the campaniles of Italy are detached buildings; and there are instances of the same in England.

**CANAL** is a term sometimes employed to denote the flutings in columns or pilasters. The hollow spiral channel in the volute of the Ionic capital is called the *canal of the volute*.

**CANCELLI**. Latticed windows, or such as are made with cross-bars of wood, iron, lead, &c.; the balustrades or railings round communion tables, &c., are sometimes called cancelli.

**CANDELABRA**. The stands or pedestals on which the Greeks and Romans placed lamps, &c. Their forms and materials were very curious, and many which have been preserved are extremely beautiful.

**CANOPY**. *Umbraculum*, Lat.; *canopeum*, low Lat. A covering, hood, or shade, suspended over a pulpit or altar; also the enriched head to a bishop's throne, to a stall, a niche, or a tabernacle. — See *Pugin's Specimens*, vol. II. pl. 41, for a canopy to a stall in Henry VIIth's chapel; and *Arch. Antiqs.* vol. III. p. 55, &c., for others in Roslyn Chapel. For a variety of canopies, see *Arch. Antiqs.* vol. v. Index.

**CANT**. *Kant*, Dutch. An angle, or rather a side, of a stone, brick, piece of wood, &c., returning from the flat face at an obtuse angle.

**CANTED**. Is a term applied to a pillar or turret when the plan is of a polygonal form. In the survey of the royal

palace at Richmond, A.D. 1649, is mentioned "one round structure or building of free-stone, called the *canted tower*, four stories high. This tower is the chief ornament unto the whole fabric of Richmond Court."—*Vet. Mon.* vol. II. p. 2.

**CANTHARUS.** A fountain or cistern in the atrium, or courtyard, before ancient churches, at which persons washed before they entered the sacred building.

**CANTILEVER.** A piece of iron, wood, or stone, inserted in the wall of a house, and employed to support the eaves, or cornice. (*See* MODILLION.)

**CAPITAL.** From κεφαλή, Gr., the head; and *caput*, Lat., head; *capitello*, It.; *chapiteau*, Fr. The spreading moulding, either voluted, foliated, or otherwise enriched, or plain, which surmounts a column. The term *cap* is applied in contradistinction to the congeries of mouldings which forms the head of a pier, or pilaster. In classical architecture, the five orders of columns have their respective and distinctive capitals, viz., the Doric, Tuscan, Ionic, Corinthian, and Composite; but in the architectural works of the Indians, Egyptians, and Christians of the middle ages, the capitals, as well as the columns and other members of buildings, are endlessly diversified. As exhibited by the accompanying engravings, capitals are shewn to vary in form, proportion, and ornament, at different ages; and the date of a building, or of a particular portion of it, may be nearly distinguished by the capital.

**PLATE I. of CAPITALS.** Eleven varieties. Nos. 1 and 2, from the *Crypt of Canterbury Cathedral*, the first with a square abacus, being a very common specimen of the Norman style, from the old crypt under the choir; whilst No. 2, of eccentric forms, with a circular abacus, is from the crypt under the Trinity Chapel; No. 3, from the *Abbey Gate-House*, at Bristol, built about the year 1140; Nos. 4, 5, 6, 7, 8, from the older part of the Abbey Church at *Romsey*, Hampshire, built about 1096; and No. 11, from the nave of the same church, of the first pointed style, and erected about 1180. The latter has an abacus taking the sweep, or form of the column, with rich foliated sculpture beneath it. The other examples have square abaci, and are

charged with sculptured representations of animals, human figures, foliage, &c.; and thus very closely resemble many capitals in the old churches of Normandy. [See *Cotman's Arch. Antiqs. of Normandy*; also, *Pugin's Arch. Antiqs. of Normandy*, and the *Crypt*, vol. i. p. 210.] One of the capitals in the church at *Romsey* (No. 7), has rude representations of two builders or architects, a king, &c., with the square, or a triangular rule, having an inscription on it, viz., "ROBERT TUTE, CONSUL, C. D. S.;" also "ROBERT ME FECIT." [See *Arch. Antiqs.* vol. v. p. 227.] No. 10, a capital from the Trinity Chapel of *Canterbury Cathedral*, which Gervase of Canterbury describes as having been erected between 1175 and 1184: this part of the building was designed by William of Sens, a Frenchman, and is evidently a degenerated imitation of some anterior Roman work: it also resembles some architecture in Normandy.

No. 2 (PLATE II. of CAPITALS) is another capital from the same cathedral, with variation in foliage and in the shape of the abacus, whilst Nos. 1 and 3 are capitals to smaller columns of the same date and style. These, as well as Nos. 4, 5, 6, and 7, from the Chapter-house of *Salisbury Cathedral*, are specimens of the fanciful and highly enriched capitals which distinguish the architectural designs of the commencement of the thirteenth century. The truly elegant clustered capitals of the choir of *York Cathedral* (No. 9) indicate the same era and style of design. The trefoil leaf was generally employed in various parts of the buildings, and in different counties of England, in that age. No. 8, from the Lady Chapel of *Winchester Cathedral*, is exhibited as an uncommon example in form and ornament. Nos. 10 and 11 are from the cloister of *Norwich Cathedral*, which was built between A.D. 1297 and 1430. [The cloister is fully illustrated and described in *Arch. Antiqs.* vol. III., and also noticed in *Cath. Antiqs., Norwich.*] No. 12, from the School-house at *Norwich*; No. 13, from *Canterbury Cathedral*, Chapter-house.

CARILEPHO. (See KARILEPHO.)

CARPENTER (John), Bishop of Worcester, built the church of St. Mary's, or the University Church, at Oxford, about the

middle of the fifteenth century, and died in 1476.—*Pugin's Specimens Goth. Arch.* vol. II. p. 8.

**CARROL, or CAROL.** *Carola*, low Lat. A pew, closet, or desk, with seat, placed under a window, where a monk or monks were engaged in copying writings. [*Fosbrooke's Hist. Glouces.* p. 262.] A series of these carrols were disposed under the windows in the south aisle or alley of the fine cloisters in Gloucester Cathedral.

**CARYATIDES, CARIATES, or CARIANS.** A name given to statues of females employed as columns to support entablatures, &c. Vitruvius relates a strange and fabulous account of the origin of this order; and almost every subsequent writer has adopted the Vitruvian hypothesis. It has, however, been refuted in a short Essay, by Joseph Gwilt, Esq., in *A Cursory View of the Origin of Caryatides*, 8vo. 1822. The Roman critic assigns the invention of this architectural member or ornament to the Greeks, who, after conquering the Caryans, had statues made in imitation of their females, and placed them as columns or supports to the porticoes of their buildings. Mr. Gwilt contends that, as the Indians and Egyptians employed colossal statues in their buildings, it is more rational to conclude that the Greeks imitated this order or species of column rather from those early prototypes, than that they invented it as a mark of ignominy to a conquered country. In Grecian architecture, the “first statues which could be strictly called caryatides were either applied to temples of Diana, or were representations of virgins who were engaged in her worship.” In the temple of Pandrosus, at Athens, the statues were probably representations of “virgins who assisted at the Panathenæa, and were called Canephoræ.” When male figures are used, they are called Perses or Persians. Mr. Gwilt properly reprobates the imitation of these figures in modern sacred edifices. In some of the churches of the middle ages, in Italy, France, and England, there are statues introduced and used as columns in the door-ways. On the sides of the western portal of Rochester Cathedral are figures supposed to represent a king and a queen.

**CASEMENT.** *Casamento*, It. Part of the glazed frame of a window, hung on hinges to be opened and shut; a light or

compartment of a window within two mullions ; a moulding deeply hollowed, resembling the *scotia* or *trochilus* of Italian architecture. In describing the " north porch"—or rather the south, of St. Stephen's Church, Bristol, William of Worcester mentions " a *casement* with levys," also " a casement with traylis." [*Itin.* p. 220.] At page 269 of the same volume is mentioned " a lowering *casement*."

**CASTELL** (Thomas), Prior of Durham, lived at the beginning of the sixteenth century, and repaired the eastern gateway of the cathedral, erected a chapel over it, and restored the north window of the cathedral. He was buried in the nave of that church.—*Account of Dur. Cath. by the Society of Antiqs. of London*, p. 6 ; *Anglia Sacra*, pars. i. p. 781.

**CASTELLA.** A name given to certain square towers in the celebrated Roman wall of Severus, which was raised by that general to separate the country of the Britons from that of the Scots. On this line of fortification there were three kinds of forts or places of residence, viz., the station, the tower, and the castella, the last of which was a square of 61 feet, constructed of thick and lofty walls, with a ditch and bank on the north side. These castella were placed at the distance of about seven furlongs from each other, to guard the walls between the stations. According to Vegetius, castella were towers raised on the borders of an empire or province, and supplied with soldiers.—*Horsley's Britannia Romana*, and *Hutton's History of the Roman Wall*.

**CASTLE.** From the Latin *castellum* and *castrum* ; *castello*, It. ; *das schloss*, Ger. A fortified and strong mansion, situated, constructed, and arranged for the purpose of protecting its inmates against the assaults of besieging enemies. Old writers applied the term to fortified towns or stations, surrounded by artificial ditches, banks, walls, &c. ; but in modern acceptation, a castle is considered to be a single and complete fortified house, whether it be situated within the precincts of a town, or an insulated building in the country. The history of castles and castellated architecture is a desideratum in English literature ; for, though much has been written and published on the subject, by Grose [in *Antiquities of England*, and *Military Antiquities*], King

[in *Munimenta Antiqua*], Britton [in *Arch. Antiqs.* vol. III.], and other topographers and antiquaries ; yet a well-digested and discriminating essay, with appropriate illustrations, would prove a valuable and interesting publication. A work like the present is not calculated to enter into such historical detail ; but it will not, it is hoped, be deemed irrelevant, nor out of place, to furnish the reader with a brief essay on the subject.

Previous to the Roman colonisation of Britain, it is generally admitted that the inhabitants of the island had been engaged in warfare, and that they occasionally resorted to places called strong-holds, for shelter and protection against their foes. These are mentioned by Cæsar and Tacitus as merely plots of ground, surrounded by banks of earth and ditches, and sometimes additionally guarded by felled trees. In various parts of England, Scotland, Ireland, and Wales, there are numerous encampments which have been ascribed to the aboriginal inhabitants : they mostly occupy the summits of hills, and thereby gave advantages to the occupiers against their invaders ; but this position shews that they were only resorted to for occasional residence or retreat. Among the most remarkable fortresses of this class are the *Herefordshire Beacon*, on the Malvern hills, in Worcestershire ; the *Caer-Caradock*, near Church Stretton, in Shropshire ; *Moel Arthur*, in Flintshire ; *Chiün Castle*, in Cornwall ; and *Maiden Castle*, in Dorsetshire. It is likely that some of the earth fortresses on the Wiltshire Downs are of the same era, and were formed by the same class of people. The settlement of the Romans in this island occasioned many considerable changes in the civil, religious, and military features of the country, and the customs and government of the people : regular and good roads were made ; stations were established ; houses, temples, and villas were built ; and new systems of polity, religion, warfare, and domestic economy were adopted. The chief towns were fortified with lofty and strong walls, with towers and gateways ; and a barrier wall of great extent and strength was built across a narrow part of the island, separating the province of the Britons from that of the Picts and Scots. *Londinum*, London ; *Camalodunum*, Colchester ; *Verulamium*, St. Albans ; *Aquæ Solis*, Bath ;

*Eboracum*, York; *Glevum*, Gloucester; *Venta Belgarum*, Winchester; *Rutupium*, Richborough; and many other important stations, were established. As there was at Athens an *Acropolis*, occupied by military works, so Rome, and other cities of the Grecian and Roman empires, were fortified; and we may conclude that at London, Colchester, Winchester, Chester, &c., a particular site, the highest, and best adapted for defensive and offensive operations against hostile attacks, was chosen by the castellan, or governor, for his chief strong-hold or keep-tower. Of Anglo-Saxon fortresses we have little evidence, though it cannot be doubted that the Saxons occupied some of the Roman castles and stations. Until the time of Alfred, the great and good, we do not meet with notices of their having raised any new fortresses. According to Asser's statement, that monarch constructed some of wood, as well as of stone; but the former must have been for temporary purposes. Elfrida, the daughter of Alfred, who presided over Mercia, not only led her subjects to battle against the marauding and merciless Danes, but built eight castles in the course of three years. [*Henry of Huntingdon's Hist.* p. 204.] William of Malmesbury, describing a castle built by Athelstan at Exeter about the year 944, uses these terms,—“*Urbem igitur illam quam contaminatæ gentis repurgio defæcaverat turribus muniuit, muro ex quadratis lapidibus cinxit.*” From the testimonies of our chroniclers, it is evident that the Anglo-Saxons did not build many fortresses; and to this circumstance is ascribed the easy conquest of the island by the Norman invaders. No sooner was William of Normandy seated on the English throne, than he parcelled out the country into districts, and appointed his earls and chief officers as governors over their respective lordships. As stated by Matthew Paris [*Hist.* p. 8, col. ii.], this new monarch “excelled all his predecessors in building castles, and greatly harassed his subjects and vassals by these works.” All his earls, barons, and even prelates, imitated his example; and it was the practice of each, on receiving a grant of territory, to build a castle upon it, both for residence and for self-protection. There are forty-nine castles mentioned in the Domesday-book, which also notices Arundel Castle as the only one named in the time of Edward

the Confessor. According to the same record, the Conqueror built eight castles : ten were raised by the great barons, one by an under-tenant to Earl Roger, and eleven by other persons. All these castles are distinguished by a lofty mound and keep, " marking the peculiar style of architecture introduced into our castellated fortifications by the Normans, at their first settlement." [*Reports from the Commissioners respecting the Public Records*, fol. 1819, p. 439.] " A.D. 1069, King William wrought a castle at Nottingham ; and so advanced to York, and there wrought two castles ; and the same at Lincoln, and every where in that quarter." [*Saxon Chron.* by Ingram, p. 269.] In the following year, the same authority says, the Danes " marching full merrily with an immense army, advanced to York, where they stormed and demolished the castle." The disputes about the royal succession in subsequent times kept up a spirit of warfare. William Rufus, according to Knyghton, " was much addicted to building royal castles and palaces, as the castles of Dover, Windsor, Norwich, Exeter, the palace of Westminster, and many others, testify ; nor was there any king of England before him that built so many and such noble edifices." It must be remarked, that Rufus did not wholly erect the edifices here referred to, as some of them were previously begun ; and they were augmented by subsequent kings. In the turbulent reign of Stephen, between 1135 and 1154, there were many new castles raised, and others strengthened. The history of that reign abounds with domestic warfare, sieges, skirmishes, and massacres ; and it is related by the annalists of the time, that no fewer than 1115 castles were erected from the foundations in the short space of nineteen years. [*Ralph de Diceto*, col. 528.] Holinshed [*Chron.* vol. III. fol. 50] says that Stephen " began to repent himself, although too late, for that he had granted license to so many of his subjects to build castles within their own grounds."

Next to the Castle, or Tower, of London, that of *Windsor* was the most considerable in England : it is stated, that it was commenced by the Norman conqueror, and that William Rufus and Stephen enlarged and strengthened it. Edward III. and the celebrated William of Wykeham were, however, its greatest builders ; some very interesting parti-



culars are recorded in *Pote's History of Windsor*, and in *Lysons's Account of Berkshire*, relating to this royal fortress. The Castles of Harewood, and of Spofford, in Yorkshire; of Kenilworth, and of Warwick, in Warwickshire; and of Arundel, in Sussex; vied with that of Windsor. The monarch, finding the castles of the nobles and prelates—for most of the bishops' palaces were fortified—increasing so much in number and strength, deemed it necessary to restrain his subjects from building others without an express license from the crown. Many instances of such grants, or licenses, are recorded in topographical histories.

In common acceptation, a castle means any sort of fortress or place of personal residence, strongly guarded by nature or art, or conjointly by both: in a stricter application of the word, it implies a stone building constructed for permanent residence, and calculated to guard its inmates against marauders, or foes. The larger castles were called in the Latin language, *Castra*, and the smaller, *Castella*. In old writings they are variously named, *arx*, *turris*, *fossa*, *maceria*, *mota*, *firmitas*, and *munitio*. In charters of the time of King Stephen are the following terms:—*Castrum de Wallingford*; *Castellum de Belencomber*; *Turris Londoni*; *Mota Oxonford*; *Firmitas Lincolnæ*; *Munitio Hamptonia*. — Pile, Peel, and Bastile, are sometimes used to denote a small castle, or fortress: the first and second terms are still used in the north of England.

A castle may be said to consist of valla and fossæ, or banks and ditches, with walls occupying the tops of the former, and crowned by battlements, additionally guarded also by bastion towers, usually placed at the angles, or at bends of the walls. In the last were entrance gate-towers, with bridges, either permanent, or made to lift up, and guarded by portcullises and doors of great thickness. Windows and other apertures were very small; the former were seldom in the outer walls, but opened to inner courts. Within-side the walls, and immediately behind the parapets, were terraces for soldiers. The parts of a castle were, the *ditch*, *foss*, *graff*, or *mote*, over which was a *bridge*; the *barbican*, an advanced work, either a raised mound, or a tower; the *outer walls* flanked by semicircular, polygonal, or square towers, and with a terrace walk behind a

breastwork, which was embattled, embrasured, or crenellated; the entrance *gate-house*, which was flanked by towers, with projections and apertures over the archway, called machicolations, through which scalding water, melted lead, stones, or other destructive materials, were thrown on assailants. The *outer ballium*, or bailey, was generally separated from the inner by a strong embattled wall and a towered gate-house, and was usually occupied by stables, offices, &c. The *inner ballium* was appropriated to the baron, monarch, or governor, with the respective families and immediate retinue of either; and at one corner, or near the middle, was the keep-tower, donjon, or strong-hold of the fortress, having a state-apartment or hall: (as at Hedingham, Rochester, &c.) There were sometimes a *well* and a *chapel* in this tower. At Rochester, the well is formed in the wall which divides the interior of the keep into two apartments; and at Coningsborough, the chapel is in the substance of the wall of one of the angular turrets. The white tower of London has a very large Chapel, with ailes, and a semicircular east end. The *Welsh castles*, says Sir Richard Hoare, “ may be divided into three classes: the original British, situated on high and almost inaccessible mountains, such as Carn Madryn, near Nevyn, and Corndochon, near Bala, in North Wales; and Crüg Howel, above the village of Crickhowel, in South Wales; with numerous others dispersed about the hills in each principality, bearing the same characteristic features of rude and remote antiquity. The vulgar name of *Cottiau-Gwyddelod*, or huts of the wild men, attributed to them by the natives, arose probably from their mode of construction, being excavations made in the ground and rock, and surrounded by an enclosure of loose stones. Under the next head are those constructed with stone and cemented with mortar, and placed on less eminent situations. These are very similar in their plans, having generally an outwork and an artificial mound of earth, as a citadel: instances of these are seen at Pencadair, and Lanpeder, in South Wales. These appear to me to be the castles recorded in the *Welsh Chronicle* as having been so frequently destroyed and so frequently rebuilt; and I am inclined to think that they were chiefly constructed with wood, otherwise they never could have been restored and re-fortified in the very short

time specified in the Welsh annals. After the subjugation of Glamorganshire by the Normans, and the settlement of the Flemings in the principality, a new and far more sumptuous mode of building was introduced; of which we see many fine examples in the castles of Cardiff, Kidwelly, Pembroke, Cilgarran, &c. &c. The contrast between the second and third classes may be seen at Hay, where the tumulus and site of the Welsh castle, and the ruins of the subsequent Norman fortress, are still visible. A great improvement was afterwards made in military architecture by King Edward I., who, at the same time that he shewed his good policy in erecting the stately castles of Conwy, Caernarvon, and Harlech, as bulwarks against the Welsh, displayed his good taste and knowledge in military architecture. The picturesque superiority of these buildings is owing to the introduction of small turrets arising from the larger, by which the heavy castellated mass of masonry receives great additional lightness and elegance."—*Itinerary of Archbishop Baldwin through Wales*, by Sir R. C. Hoare, Bart., vol. II. p. 401. (See *Agard's Discourse on Castles*, in *Antiq. Discourses*, vol. I. p. 188.)

A complete history and illustration of the castles of Great Britain would occupy a larger space than can be devoted to the subject in this dictionary; it must suffice, on the present occasion, to refer to the best sources for information, in addition to the books already enumerated. These are "*Ancient Castles of England and Wales*," engraved by W. Woolnoth, with historical descriptions by E. W. Brayley, Jun. 2 vols. 1825. "*Collectanea Curiosa*," by Gutch. 2 vols. "*History of Dover*," by the Rev. John Lyon. 2 vols. 4to. 1813. Leland's "*Collectanea*," vol. II., for an account of Sherborne, Thornbury, and Framlingham Castles. "*Kenilworth Illustrated*." 4to. 1821. *King's "Mun. Antiq."* Fol. 4 vols.—See also indexes to "*Archæologia*," and to the "*Gentleman's Magazine*."—See BAILEY—BARBICAN—BASE-COURT—DRAW-BRIDGE—DUNGEON—EMBRASURE—KEEP-TOWER—MACHICULATION—PORTCULLIS.

**CATABASION**, a chamber for relics and sacred vessels beneath the altar of an ancient temple.

**CATABULUM**, a word sometimes applied in old writings to sheds, or common rooms, in which the early Christians officiated.

**CATACOMB**, or **CATACUMB**, from the Gr. *κατα* and *κυμβος*, applied to a hollow recess, or subterranean chamber. If not strictly architectural, catacomb is an archæological and historical term. It is commonly referred to a cave, a grotto, or an apartment in a rock, or beneath the earth, devoted to a sepulchral purpose. Some writers say it was first used in reference to the chapel of St. Sebastian, at or near Rome, wherein the body of St. Peter is said to have been deposited; contiguous to which, there are some extensive catacombs of mysterious origin, and connected with mysterious events. Mr. Woods describes them as consisting "of crooked, winding passages in tufa, and pozzolana, in three stories—Forsyth says two—which, as the levels are not always observed, are easily made into seven by those who wish to increase the appearance of the marvellous. The niches for the bodies are square recesses about the length of a human body, and just big enough to receive it; but there are some larger ones forming an arch, at the bottom of which the body was placed: wherever these larger arched niches are found, there is a little apartment whose rude sides have been coated with stucco. They pretend to have found here the bodies of 174,000 martyrs,—a collection of itself sufficient to stock all Europe with relics." [*Letters of an Architect*, 11. 42.] Beneath part of the city of Paris are very extensive catacombs. Those of Egypt are very numerous, and have furnished many interesting mummies, sarcophagi, &c.

**CATADROME**, a race-course of any kind, whether for men, horses, or chariots. (See **HIPPODROME**.)

**CATAFALQUE**, a name for a hearse, or frame of wood, coffin-shaped, placed in churches, at the altars, or over the graves of distinguished persons, where it usually remained for some months after interment. Hearse is now generally applied to the carriage used for conveying a coffin and corpse from the house to the grave.—*Blakeway and Owen's Shrews*. vol. 1. p. 341.

**CATAPULTA**, Lat., or **CATAPULT**, in military antiquity, an engine used for throwing arrows, stones, and other missiles, against castles and its besieged occupants. Fosbroke describes it as a "Syrian contrivance conveyed to the Syracusans, whence it was brought into Greece by Philip of Macedon."—[*Ency. of Antiq.*, vol. 11. p. 816.] Some of these engines were large and powerful enough to throw stones of a hundred pounds weight. Josephus notices the surprising effect of some of these engines.—*James's Military Dict.*

**CATHEDRAL**. *Cathedra*, Lat.; from *καθίστα*, Gr., a chair or seat; *die dom kircke*, Ger. from *dominicum*; is the head, or chief church of a diocese, in which the throne, or chair, of the bishop is permanently fixed, and in which he is installed on being canonically established in his see. The word cathedral, though now limited to the church only, originally applied to all the episcopal buildings of the see; but this is not precisely defined by the old writers. Staveley, in his illiterate "*History of Churches*," 8vo. 1773, affords but little information on this most important of all classes of buildings. He merely says, that "cathedrals retained a great pre-eminence above other churches; for, though divine service might be performed in the lesser, or rural churches, yet the right of baptism and sepulture belonged anciently to the cathedral church, unless it were in case of necessity: and it was therefore called the *mother church*." In another part he erroneously states, that the bishops "do generally keep those excellent fabrics in due order and repair." In an octavo volume expressly devoted to the *History* of churches, the reader might reasonably expect to meet with more copious and more correct information than is afforded by this extract; but he will be disappointed. The latter passage is incorrect, as a bishop rarely ever takes charge of the repairs of a cathedral, that being one of the duties of the dean and chapter.

Of the first cathedral, and its prelate, it is impossible to ascertain the date, name, and other particulars: for the early history of the Christian establishment is involved in impenetrable obscurity. At first the Christians were few in number, humble in station, and compelled to wander about, and perform their religious ceremonies in secrecy;

and it is not probable that they could locate themselves in a sufficient body to build any thing like a cathedral, until they became recognised, and even favoured, by the governing authorities. We find that Constantine, commonly called the Great, was the first Christian Roman emperor; and he was saluted monarch in the famed Roman city of Eboracum, or York, A.D. 307. He convened a general Council of the church, at Arles, in Gaul, in 314, when three bishops from Britain attended: hence it must be inferred that diocesses and prelates were established at that time, and that Britain possessed at least three. That the Christians had churches for the peculiar rites and ceremonies of their growing religion, may also be inferred; but these must have been inconsiderable in size and architectural character. In the author's historical surveys of the metropolitan cathedrals of York and Canterbury, will be found much information on the controverted subject of the first foundations and successive enlargements of those churches, on the early history of the sees and prelates, and on other ecclesiastical matters. It is evident that the word cathedral was originally applied to the whole of the buildings belonging to the bishop's seat; but it has latterly been restricted to the diocesan church. Bishop Milner, in his very valuable "*History of Winchester*," contends that Lucius, a British monarch, erected "a stately cathedral" in that Brito-Roman city, between the years A.D. 176 and 189; but such a circumstance requires better authority than Rudborne, a monkish chronicler, or even than the learned Catholic, who quotes him with implicit confidence, to substantiate. The modern historian describes this early church to have been 209 paces long, *i. e.* about 600 feet, and 92 paces high! He also states that it must have been built in the Grecian style of architecture (*ibid.* vol. 11. p. 2); but, being destroyed in the latter end of the third century by the Dioclesian persecutors, another, on a smaller scale and of inferior architecture, was erected, which appears to have been converted into a heathen temple, to the worship of Thor, by Cerdic, King of the West Saxons, in the year 519: as such it continued for nearly 130 years, when Kinegils, converted to Christianity by St. Birinus, commenced a new cathedral on a scale of the "greatest magnificence in his

power." [*Ibid.* vol. 11. p. 5.] This was completed by the successors of Kinegils, and consecrated in 648; but the same historian asserts, on the authority of Bede, and Henry of Huntingdon, that up to such time "the materials of churches were only the trunks of trees, sawn asunder, and placed beside each other with a covering of thatch." Benedict Biscop, the famous abbot of Weremouth, made several journeys to France and Italy, whence he collected and brought home many books, sacred relics, and other treasures; he also imported masons, glaziers, &c., to construct a new church and monastery, in the "*Roman manner*." This was about the year 680. Wilfred, Archbishop of York, is described as the greatest improver of the cathedral, or church architecture, of his age; having, according to Eddius, his biographer, to Richard of Hexham, and other writers, "erected a church of *hewn stone*, supported with various columns of porticoes, and completed it from the foundation to its utmost height." [*Arch. Antiq.*, vol. v. p. 120, from *Eddii Vita Wilfrida*, cap. xvii.] That church is described in the volume here referred to. St. Ethelwold, who was Bishop of Winchester from A.D. 963 to 984, is described by Dr. Milner as the most "famous Anglo-Saxon architect; that he erected many churches and monasteries in different parts of the kingdom," among which was "that of Winchester, which he rebuilt from the ground, with subterraneous crypts, &c." It was consecrated in 980, in the presence of King Ethelred; St. Dunstan, Archbishop of Canterbury; eight other bishops; and a great concourse of persons. Of this famed Saxon cathedral, the learned Catholic author conceives that the present crypts, or subterranean chapels, are parts; and Warton, in his "*Description of the city*," erroneously refers the ailes, at the east end, to the same age. In the *Cathedral Antiquities, Winchester*, is an account of the oldest parts of the church by Mr. Garbett, the architect attached to the cathedral, in which he contends that some of the crypts and the transept are of Ethelwold's erection. If this be admitted, it serves to display and define a series of truly interesting specimens of Anglo-Saxon architecture; but, when the history and early parts of this church are impartially investigated, and all the variations of style, of form, and detail, carefully analysed

and discriminated, it will be extremely difficult to concede to that opinion. It is generally admitted, that the Norman prelates and architects, on taking possession of the sees of England, usually rebuilt the churches on a larger scale than before, and in a species of architecture more enriched and scientific than had been practised by the Anglo-Saxons. It is also satisfactorily shewn, that Bishop Walkelyn, who presided over the Winchester diocese from A.D. 1070 to 1097, "undertook the greatest work which ever yet has been achieved by a bishop of this see, to rebuild the cathedral and adjoining monastery from the ground, at his own expense, and in a noble style of architecture, hitherto unparalleled." [*Milner's Hist.* vol. i. p. 194.] Walkelyn, who was a relation and chaplain to the Conqueror, completed these works in 1093, when the church was dedicated in the presence of nearly all the bishops and abbots of England. The foregoing particulars are given as illustrative of the ecclesiastical buildings when the Saxon and Norman cathedrals were erected. It may be apposite to remark, that the cathedrals of Old Sarum, Exeter, Canterbury, York, Rochester, Worcester, Norwich, Durham, Lincoln, and some others, were commenced, and partly erected, during the early part of the Norman dynasty; when, also, the rich monasteries of Gloucester, Tewkesbury, Malvern, Medeshampstead (Peterborough), &c. were founded and partly built. Several of these edifices contain and display varied and truly interesting specimens of the architectural styles and peculiarities of ornament and sculpture of the ages when erected. In Normandy, there are many fine examples remaining of analogous architecture, several of which are delineated in the "*Arch. Antiq. of Normandy*," by Pugin, 4to. 1823; and also in Cotman's "*Arch. Antiq. of Normandy*," 2 vols. fol. 1822. In the history of cathedrals, the impartial reader will not fail to notice and regret that too much of romance and superstitious fable, relating to their founders and patrons, is blended with useful and authentic information. The writings of the venerable Bede, of Gildas, Alcuin, William of Malmesbury, Rudborne, Matthew Paris, and other chroniclers, contain many improbable stories and silly narratives: which, whilst they serve to amuse and keep up religious prejudices in certain credulous persons, excite emotions of sorrow and disap-



pointment in the critical historian. The most interesting and rational accounts that have been preserved by contemporary writers respecting the architectural history of certain old cathedrals, are those by *Gervase*, a monk of Canterbury, who describes the building of the choir, &c., of his church, in the year 1176, [See *Decem Script. apud Twysden*, 1632, col. 1289 ; also, *Cath. Antiq. Canterbury*], and by *William de Wanda*, of Salisbury, who wrote an account of the building, consecration, &c. of the fine cathedral of that city in 1220, &c. [See *Dodsworth's " Historical Account of Salisbury Cathedral.*] It is a remarkable circumstance, that amongst the numerous records preserved in muniment rooms respecting cathedrals, there have not been found any ancient drawings of the ground plans and architectural designs for those splendid national buildings. Dr. Mollor, in his folio work, "*Denkmaehler der Deutschen Baukunst*," has published engravings from *old drawings*, on parchment, of the fourteenth and fifteenth centuries, which he describes as being preserved in the libraries of Germany. The only drawing of a similar kind that has been found in England, has been engraved for *Lysons's Magna Britannia — Cambridgeshire*, from a drawing in the British Museum. It represents a tower said to have been intended for King's College Chapel, and made in the reign of Henry VII.

There are twenty-one old cathedrals, and one of modern erection, in England, and four in Wales; there were thirteen in Scotland, and twenty-two in Ireland; but some of those of the two latter divisions of the kingdom are much reduced in size, some in ruins, and others extinct. The cathedrals vary from each other in extent, arrangement, and parts; and also in their architectural styles and features. It is evident that some of them are of Saxon foundation; and it is contended by a few antiquaries that parts of those of Ely, Oxford, Canterbury, and Winchester, exhibit specimens of genuine Anglo-Saxon architecture. Every other variety of date and style, from the Norman conquest to the revival and establishment of the Italian architecture, is to be seen in these cathedrals; and it may be said, that these varieties are not only numerous, but exhibit almost a countless succession of inventions, improvements in form, arrangement, combination, and decoration. Intended by their religious

and superstitious architects to surprise, delight, and awe the spectator, they were raised on a large scale; adorned internally and externally with a profusion of architectural members and sculptural enrichments; provided with grand western façades, with enclosed porticoes, towers, spires, and pinnacles, and also with cloisters, chapter-rooms, chapels, chantries, and altars. A description of one will serve to explain the general arrangement of all.

The accompanying *ground-plan of Durham Cathedral* will display the parts and sub-divisions of a fine Anglo-Norman cathedral church, which, however, has some additions and alterations made at subsequent times. In the engraving, the church is marked darker than the other parts, and shews a sort of vestibule, B; areas under two towers, C C; a nave, D D; ailes, E E; north transept, F; south transept, G; space under central tower, being the middle part of the transept, H; eastern aile of the transept, I I; choir, from the organ-screen to the altar-steps, K; place of the high altar, communion, or chancel, L; ailes of choir, M M; modern vestry, N; chapel of the nine altars, the usual situation of the lady chapel, O O O; an apartment of the cathedral, called a parlour of the monastery by *Mr. Carter*, where merchants "used to sell their wares," P.

The original and fine Norman *Chapter-House* at Q, was indiscreetly destroyed by *Mr. Wyatt* and the officers of the cathedral, in 1800, and a modern room built on its site. (*Mr. Carter* has reprobated this destruction in the *Gentleman's Magazine* for 1801.) The cloister, R R R R; remains of a laver, or conduit, S; small rooms, referred to by *Carter* as cells, or prisons for "offending monks," T T T; passage from cloister to the deanery, U; hall of the deanery, W; the buildings of which, formerly those of the priory, are marked X; one of the old apartments of which, the crypt of the private chapel, is lettered Y. A crypt, or basement story of the refectory, is at Z Z Z Z. At the western end of the church is a singular and unique appendage, called the *Galilee*, A, which is disposed in five ailes by four rows of columns. The other references are to great kitchen, *a*, formerly of the monastery, but now of the deanery; its offices, *bb*; rooms under the large dormitory, *c, d, e, f, g*, and *h*; whilst *i* and *k* mark the sites of prebendal houses, gardens, &c.

Cathedrals are to be seen in all parts of the world where the Christian religion has prevailed to any extent and for any length of time; but they abound more particularly in Italy, France, Germany, and Great Britain. Those of *Italy* are mostly on a large scale, are profusely adorned with sculpture and paintings; and most of them are built of white marble, interspersed and inlaid with others of varied colours. Unlike those of England, they are exempt from pews and galleries, whence the general architecture of the whole, the enrichments of the parts, and the effects of the original design, are fully and finely unfolded to the critical spectator. Plan, sections, and accounts of the cathedrals of *Placentia*, *Modena*, *Parma*, and others, are given in the "*Archæologia*," vol. xvi. by the Rev. T. Kerrich. The *cathedral of Milan* may be referred to as one of the most splendid and spacious of those buildings. Its architecture and history are judiciously described in *Woods' "Letters of an Architect;"* whilst its plans, sections, and details, are fully delineated in "*La Metropolitano de Milano e dettagli Rimarcabili de questo edificio, pubblicata ed illustrata per cura del Mse. Cavaliere Giachimo d'Adda.*" Milano, 1824, fol. That work contains thirty-four engravings, with short descriptive notices.—In the former work will be found interesting accounts of several other Italian and French cathedrals. Those of *France* and *Germany* vary considerably from each other, as they do from others of England and Italy. In the first kingdom, the cathedrals of Paris, Amiens, Coutance, Bayeux, Rheims, Beauvais, and Rouen, are noted for their architectural beauties; whilst some of them exhibit very splendid western façades. [See *Whittington's "Treatise on the Ecclesiastical Architecture of France,"* and *Coney's Etchings* of some of them;] but the reader is cautioned against the theories and dates of the former work, and the very defective and erroneous accounts in the latter. Some of the cathedrals of Germany and Holland are remarkable for their elaborate architectural minutiae of detail; for lofty, light, and elaborate towers; for splendidly painted glass windows and altar-pieces by artists of the highest talents. The towers of Antwerp, Strasburgh, Mechlin, Ulm, Cologne, and Friburgh, are among the pre-eminent specimens of these

buildings. *Dr. Mollor*, of Darmstadt, has published a folio work, with numerous plans, elevations, sections, and views of some of the most distinguished of the German edifices. The reader is also referred to a very interesting small volume on *German Churches*, by the learned *Professor Whewell*, of Cambridge. *Spain* and *Portugal* contain also some very curious and highly enriched Catholic cathedrals; but they are different in their architectural details to any that have been heretofore noticed. With arches of the horse-shoe shape, walls covered with sculptured work, and with columns, windows, door-ways, and other members, unlike any others in Europe, the buildings alluded to are calculated to excite the curiosity, if not the admiration, of the architectural antiquary. This architecture is well represented in a large and expensive folio volume, by *J. Murphy*, illustrative of "*The Alhambra*."

Of *Modern Cathedrals*, those of *St. Peter's*, at Rome, and *St. Paul's*, in London, are the most famed of Europe. The former is the see of the sovereign pontiff of the whole Catholic world; and, being designed for the most powerful and most ostentatious of religious sovereigns, by artists of acknowledged genius and science, it was intended to surpass all preceding ecclesiastical edifices. *Nicolas V.* projected that great work; *Julius III.* laid the first stone in 1506; and the building was in progress for more than a century. *Bramante* designed it; but the vast cupola, and some other parts, are by *Michael Angelo*. (*Woods*, in his "*Letters of an Architect*," has given a critical and interesting account of the church; and instituted a comparison between that and *St. Paul's*, of London.) The latter cathedral was commenced from the designs of *Sir Christopher Wren*, in 1675, and was completed in 1710; and it is remarkable that the whole of this immense edifice should have been executed in the short space of thirty-five years, by one architect, one principal mason, *Mr. Strong*, and one bishop, *Dr. H. Compton*. (A historical and critical account and description of the church, by *Jos. Gwilt, Esq.*, with plans and sections, are contained in "*Illustrations of the Public Buildings of London*," vol. i. 1825.

The following are the dimensions of these churches :

	E. to W. within.	West end in.	Ditto out.	Tran- sept.	Height to top.	
St. Paul's . .	500	100	180	223	330	En. feet.
St. Peter's . .	669	226	395	442	432	

St. Peter's occupies an area of 227,069 superficial feet.

St. Paul's . . . . . 84,025 ditto.

St. Mary's, at Florence . . . . 84,802 ditto.

The two accompanying Engravings, representing four varieties of architectural design in the *Cathedrals of Durham, Canterbury, Salisbury, and Exeter*, are introduced here, for the purpose of displaying so many successive changes of style in Christian architecture. They are shewn geometrically to define the forms and proportions of arches, and their corresponding columns ; windows, with their mouldings, mullions, and tracery ; buttresses, parapets, corbel-tables, triforia, clerestories, &c. each of which will be more particularly noticed under its respective name. — *Durham Cathedral*, a compartment of the nave, externally and internally, is a fine example of the true Norman style ; being erected by Bishop William de Carilepho about A. D. 1098. — *Canterbury Cathedral* is a specimen of the Transition style, when the semi-circular arch was giving way to the new fashion of the pointed, with more numerous mouldings, and more enriched capitals, to slender columns. This work was erected about A.D. 1176, (*vide, ante*, p. 123). — *Salisbury Cathedral* has already been noticed in the same page. — *Exeter Cathedral*, of which the compartment of the *nave* here shewn, both externally and internally, C and D, was raised about A.D. 1290, is remarkable for its large and highly ornamented windows.

The ensuing list will point out the principal measurements of the twenty-two English cathedrals, and of the abbey church of Westminster, which was a cathedral for a short time. The *Priory Church of Bath* was, at one time, the seat of a bishop, and is still united to Wells in diocesan affairs.

**LIST OF THE ENGLISH CATHEDRAIS ;**  
**WITH MEASUREMENTS, IN ENGLISH FEET, OF ALL THE PRINCIPAL PARTS.**  
**FROM "THE CATHEDRAL ANTIQUITIES OF ENGLAND," EXCEPTING WHERE OTHERWISE REFERRED TO.**  
*For Measurements, and Accounts of Chapter-Houses, see page 140, &c.*

CATHEDRAIS.	Extreme length.		Extreme breadth.		Nave.			Choir.		Transept.			Central Tower.		Cloister.		West Front.		Remarks.			
	Ex.	L.	Ex.	In.	Length.	Breadth.	Breadth with aisle.	Height.	Length.	Breadth.	Height.	Height in Plan.	Height.	Length.	Int. Breadth.	Breadth at ground.	Height.					
Canterbury	545	516	170	158	188	27	73	80	132	86	76	158 128	40 34	75 <sup>1</sup> 79 <sup>2</sup>	230	153 <sup>3</sup>	132	132	93	107	East trans. & West trans. & S.-west tower.	
York .....	518	480	241	220	210	43	110	93	130	100	100	220	98	93	200	196	.....	.....	140	130	Storer's Cath.	
Bristol .....	203	174	127	113	...	...	...	...	76	69	54	174	29	50	133	...	.....	.....	.....	.....	Wild's Ches. Cath.	
Carlisle ...	242	210	130	116	...	...	...	...	107	73	...	116	18	...	...	...	.....	.....	.....	.....	Storer's Cath.	
Chester ...	375	312	112	100	120	41	84	...	80	84	...	100	44	...	...	...	110	108	.....	.....	Wild's Ches. Cath.	
Chichester	419	386	151	131	146	26	100	65	63	60	65	131	34	65	300 <sup>4</sup>	95 <sup>5</sup>	{ 188 S. side } { 121 E. side }	.....	.....	.....	...	Including spire. S. - west tower. — Storer's Cath.
Durham ...	507	476	194	170	203	37	82	70	93	79	70	170	59	...	210	143	145	145	117	105	Galilee at W. end. "Account by Society of Antiquaries."	
Ely .....	535	517	190	179	203	30	74	...	101	74	70	179	78	...	170 <sup>6</sup>	215	.....	.....	142	112	Octagonal lantern gal. or S. porch. Miller's Ely Cath.	
Exeter .....	408	382	155	140	96	31	72	66	123	72	66	140	30	72	153	...	.....	.....	113	100	North porch.	
Gloucester	427	406	154	142	160	33	85	68	110	83	85	142	35	70	223	...	147	147	95	88	South porch.	

<sup>1</sup> To centre of west arch under tower.      † Between the pillars.      ‡ From organ screen to altar steps.      § To top of central pediment.      [Continued.

# LIST OF ENGLISH CATHEDRALS.

[Continued.]

CATHEDRALS.	Extreme Length.		Extreme Breadth.		Nave.			Choir.			Transept.			Central Tower.	West Towers.	Cloister.		West Front.	Remarks.	
	Ex.	Ln.	Ex.	Ln.	Length.	Breadth.	Height with aisles.	Height.	Length.	Breadth.	Height.	Height in Plan.	Height.	Int. Length.	Int. Breadth.	Breadth at Ground.	Height.			
Hereford ...	350	326	174	145	125	28	70	63	76	72	60	145	53 <sup>7</sup>	60	160	143	115 <sup>9</sup>	95	...	7 N. end with aisle; S. end is 32 feet. 8 East transept. 9 In ruins. 10 Central spire. 11 W. spires. 12 Wild's Lane. Cath. 13 E. Transept. 14 Central spire. 15 Central spire. 16 N.-west tower. Thorne's Customhouse Roffen. 18 E. tra. 17 Gund. Tower. 18 E. transept. 19 Spire. 20 E. transept.
Lichfield	403	379	177	149	143	26	66	58	145	60	57	149	45	57	252 <sup>10</sup>	...	...	100	93	...
Lincoln ...	505	440	242	218	176	37	78	81	118	80	75	218	61	74	264	209	90	175	132	...
Norwich ...	416	384	200	180	206	28	70	75	130	72	85	180	28	72	309 <sup>12</sup>	...	178	83	93	...
Oxford.....	168	156	116	102	61	22	53	45	54	52	45	102	21	45	145 <sup>14</sup>	...	...	...	...	...
Peterboro'.	480	427	198	184	234	35	79	73	90	79	...	183	58	73	143	160	...	163	115	...
Rochester .	383	362	170	144	140	32	73	55	145	85	55	122	32	55	155 <sup>15</sup>	95 <sup>17</sup>	...	93	...	...
Salisbury .	474	450	230	206	196	32	78	81	152	78	81	206	57	81	404 <sup>18</sup>	...	182	112	115	...
Wells .....	415	385	155	130	164	32	70	68	82	32	73	130	68	68	165	125	164	148	115	...
Winchester	536	520	230	208	240	32	88	78	113	88	67	208	81	80	148	...	...	128	130	...
Worcester	425	386	145	127	174	30	78	67	90	73	61	127	31	66	193	120	118	...	...	...
St. Paul's .	512	462	283	228	170	39	102	90	97	102	90	228	97	90	360 <sup>21</sup>	210	...	177	138	...
Westminst. Abbey Ch.	530	475	215	195	154	30	68	105	136	72	105	195	73	105	...	225	146	110	141	...
Top of cross : — Fine Arts of English School. Brayley & Neale's Westm. Abbey.																				

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**CAVEA**, from *Cavitas*, a hollow place. *Cavo*, in ancient amphitheatres, signified the place where the wild beasts were kept: the word was also applied to the middle part, or *arena*, and frequently denoted the whole interior, both of theatres and amphitheatres.

**CAVEDIUM**, Lat. *Cava-ædium*, an open place, or area, of a house, analogous to the French *cour*, the Italian *cortile*, and the English quadrangle, cloister, or court. A reference to plans, &c. of any of the Pompeian houses will shew the meaning of the appellation. Vitruvius enumerates five different cavedia: the Tuscan, Corinthian, tetrastyle, displuviated, and testudinated. The cavedium is the quadrangular court of private houses, such as abound in Paris, and many continental towns: the open court of Hungerford market, London, is a modern cavedium; so also the cloistered quadrangle of cathedrals.

**CAVETTO**, from the Italian verb *cavare*, to dig out; it being the diminutive of *cavo*, a hollow, or deep place:—*cavetto*, a little hollow. This term is applied to a simple concave moulding.

**CEILING**, from *cælum*, heaven, or *celare*, Lat. to cover or conceal, the upper surface of an apartment, generally formed of laths and plaster. It is probably derived from the Lat. *calo*, *calare*, to chase, or emboss,—supposing the term to have been restricted at first to carved and otherwise enriched soffits, or ceilings; but, as the word seems peculiar to the English language, its etymon must be sought in some of the Teutonic dialects. Ceilings are either plain, and flat, or vaulted in different forms. In churches there are rarely any of the former kind.

**CELL**, **CELLA**; *Cellarium*, Lat.; *keller*, Ger. from the verb *celo*, *celare*, to hide or conceal. The *sanctum sanctorum* of a heathen temple was therefore properly distinguished as the *cella*, or *cela*, and called by the Greeks *Naos*. It does not apply exactly in the same sense in its modern use, especially when the latter intends to distinguish underground rooms, or store apartments beneath the level of the external surface. The etymological sense of *cellar* is, nevertheless, clearly *concealment*. *Cell* means a small dark apartment, used as a prison. *Cell* was sometimes applied to denote a lesser monastery subordinate to a greater.



**CELLAR**, *Cellarium*, Lat. a room beneath a building, occasionally analogous to a crypt; the former being generally beneath a dwelling-room, and the latter under part of a church: the first is usually occupied by liquors, provisions, and other stores; the latter devoted to religious and sacred purposes.

**CELLS OF MONKS** were either separate apartments in a monastery, or detached buildings, belonging, and subordinate, to an abbey. It is related that *cells* were erected on abbatial estates, for the occasional residence of one or more of the brothers, or to which they were sent from their convents for punishment.

**CELT**, the name given to a metal or stone instrument, often found in barrows, encampments, &c., resembling an axe or a chisel. The manufacture and use of celts have caused much speculation and dissertation amongst antiquaries, as may be seen by reference to the indexes of the "Gentleman's Magazine," the "Archæologia," &c. In Vol. V. of the latter, is an essay by Dr. Lort on the subject. Thoresby and Borlase think they were heads of spears, or walking-sticks; Whittaker considers them as battle-axes; Stukeley regards them as used by the Druids for cutting the mistletoe; Count Caylus and Du Cange deem them chisels. Sir Richard C. Hoare, in "*Ancient Wiltshire*," has given representations and notices of several curious specimens. The author has one in the original matrix, or case; and another with an elastic ring and amber bead attached to it.

**CEMENT**, Lat. *Cæmentum*. Coagment would be a more correct term than cement for what is meant by the latter word. *Cæmentum*, cement, is the term for a concretion of rubble and mortar, or *coagment*. In a curious tract on old Charing-Cross, it is strangely mentioned that it was "so cemented with mortar made of purest lime, Callis sand, *white of eggs*, and *the strongest wort*, that it defied all hammers and hatchets whatsoever."—*Blakeway and Owen's Shrews.* vol. 11. p. 361.—(See *Higgins's Art of Composing and Applying Calcareous Cements*, &c. 8vo. 1780).

**CEMETERY**, the same as churchyard, a piece of ground generally adjoining a church, and used for the interment of dead persons. In imitation of the ancient Romans, and other remote nations, the French and English are at length

adopting the rational practice of providing cemeteries at a distance from great towns, and places of human habitation : such as the Père-la-chaise, near Paris ; the cemeteries near Liverpool, and also near London.

**CENOTAPH**, Κενόταφιον, Gr. from κενός, empty ; and τάφος, a sepulchre, or tomb—an empty tomb, an honorary monument after death. A monument erected to the memory of a person when the funeral rites have been performed in some other place, or whose body could not be found.

**CEROFERARIUM**, the candlestick for holding the paschal taper. —*Blak. and Owen's Shrews.* vol. II. p. 347.

**CHAILLOU**, or **CHAYLOWE** (WILLIAM DE) ; was clerk and surveyor of the works at the Tower of London, and the palace of Westminster, *temp.* Edwards II. and III.

**CHAINS**, in military tactics, were formerly employed to guard, or fence the ends of streets, and the passages of rivers. At York, there was a piece of chain extending from the fortified ramparts on one side of the river to the opposite side. A curious fact relating to chains, is recorded in *Blewitt's "Panorama of Torquay."* 8vo. 1832.

**CHAIR**. Among the furniture of cathedrals and the larger churches, there was a substantial and often a splendid chair. The famous coronation chair in Westminster Abbey Church is amongst the most memorable objects of this class. It is formed of carved oak, and contains beneath its seat the celebrated stone on which the ancient kings of Scotland were usually crowned. [See "*History of Westminster Abbey*," by *Brayley and Neale*, vol. II. p. 118, &c.] The indefatigable and accurate historian of that interesting church has entered into a critical disquisition on the age and characteristics of the coronation stone, and recorded some curious particulars of the chair. In St. Mary's Hall, Coventry, is a very finely carved chair, a representation of which is given in *Shaw's "Specimens of Ancient Furniture,"* in which are views of several other old chairs. A large stone chair, for the enthronement of the Archbishop of Canterbury, is preserved in that cathedral. In Winchester Cathedral is a very curious specimen of one made of iron, covered with leather, velvet, &c., which was for-

merly used for the same purpose. This resembles some of the *Curule* chairs of the Romans, which, when opened, resembled the letter X. Specimens are engraved in *Montfauçon's "Antiquities,"* also in *Caylus's "Antiquities."* In the summer of 1835, the frame of a Roman chair was found by Mr. J. Gage, in one of the *Bartlow Tumuli*, which contained, also, several other curious relics of Roman art.

**CHALCIDICUM**, a large room, or hall, in the city of Chalcis, belonging to a court of justice. The Chalcidicum was a spacious hall in ancient palaces, in which the sovereign presided to hear causes and pronounce judgment from his throne. Vitruvius applies the term to the auditory of a basilica.

**CHALICE.** *Κύλιξ*, Gr. ; *calix*, Lat. ; *calic*, Sax. ; *calice*, Fr. a cup used at the altar for the administration of the sacrament. In the canons of the Catholic church it is prescribed that the chalice shall not be made of wax, nor wood, nor tin, but of gold or silver.—*Lanfranc's Canons*, A.D. 1071 ; *Archbp. Richards' ditto*, A.D. 1175.

**CHAMBER, CAMERA**, a room, or apartment in a monastery or ancient mansion. The great-chamber, the little-chamber, and the priest's chamber, are often mentioned in records. "Camera implies a suite of apartments, including even a sacellum, or private chapel;" [*Raine's North Durham*, p. 87. from a roll of 1344.] but this could only be an occasional or local application of the term. The great-chamber is supposed to correspond with the modern drawing-room.

**CHAMFER**, from *κάμπτω*, Gr. to bend ; *καμπύλος*, curved, rendered inflexed, or blunt : thus, a chamfer is a broken angle, a chafed edge, in buildings or in sculpture. To chamfer, as well as the Fr. *chanfrain* and *chamfreiner*, has descended from *camera*, for that which is vaulted is supposed to be rounded externally, and such is the effect of a chamfer. The bevelled face, or edge of the jamb of a door or window is said to be chamfered.

**CHAMP**, the flat surface of a wall, &c. William of Worcester uses the expression, "a champ-ashler." The contracts for the brass work about the Earl of Warwick's tomb, order

“all the *champs* about the letters to be abated and hatched, curiously to set out the letters.” [*Dugdale's Warwickshire; and Arch. Antiq.* vol. 1v.] Thus the letters appear in relief, and not cut in, as was the more common way of engraving.

CHANCEL, from *Cancelli*, Lat.; *cancellus*, Low Lat.; *kantzel*, Ger. the lattice-work, or cross-bars, which were formerly used to separate the eastern from the choir part of a church. The chancel is that portion of a large church bounded by the altar-screen, or communion table, to the east, and by another low screen, or rails, to the west, separating it from the choir or presbytery. In parish churches, the chancel is usually the whole east end of the edifice, walled on three sides, and separated from the church by a screen, on which was formerly placed the rood, and hence called rood-loft. In the centre, under the eastern window, was an altar-table, to the south of which, in the wall, was a niche, or recess, for a piscina, near which was an ambry, or closet, for the instruments of the altar. Adjoining, also, in some conventual and cathedral churches, there were three stone seats, or stalls, raised one above the other for three priests, who officiated at the altar, *i. e.* the bishop, or abbot, and two presbyters. By the Legatine Constitutions of A. D. 1268, the clergyman was required “out of the fruits of his church, or benefice,” to repair his chancel.—See *Ayliffe's “Parergon,”* p. 455. According to *Bingham*, [*Orig. Eccles.* fol., p. 297.] “the third, or innermost part of the ancient churches was that which we now call the chancel; but originally it was known by many other names,” *i. e.* the *bema*, or *tribunal*; or *adytum*; or *holy of holies*. The highest part of the chancel, he says, was called *apsis*, *exedra*, or *conchula-bematis*.

CHANCERY, HIGH COURT OF, according to Mr. Whitaker, [*Cath. of Cornwall*, vol. 1. p. 152.] was formerly held in the south porch of Canterbury Cathedral; and, as the archbishop presided, it was called by Selden “tribunal archiepiscopale.”—*Battely's Survey of Canterbury*.

CHANTRY, or CHAUNTRY; from *cano*, Lat.; *chanter*, Fr.; *singechor*, Ger.; *chaunt*, Eng., is an apartment in, or an appendage to, a cathedral or other church, and considered as a sepulchral chapel, founded and endowed by a person of

property of the Roman Catholic religion, for a chantry-priest or priests, to offer up masses, by chaunting or singing, to release the soul or souls of the deceased from the pains of purgatory. The body of such founder was usually entombed near the altar, within the chantry; for the preservation of which, together with its adjuncts, he bequeathed a sufficiency of lands. Before the passing of the Statute of Mortmain, in the reign of Edward III., the building and endowing of chantries were matters of testamentary disposition; but after that enactment it became necessary for their founders to obtain a charter, or a grant, specifically from the Crown, in order to secure the lands thus devised for their pious ends; and thenceforth all chantry-priests were accustomed to commence their prayers for "the good estate of the king living," and afterwards for the founder. [*Fuller's "Church History,"* edit. 1655, p. 351.] The importance long attached to these posthumous rites is apparent in the circumstance that King Henry VIII., by his last will, revised a month before his demise, made provision for "a multitude of masses to be offered up, for ever, for his soul;" the effect of which, however, was frustrated by the progress and triumph of that reformation which the monarch had confirmed. Chantries had their origin in the prohibition of private masses, by the bishops and abbots, at the high altars of cathedral and abbatial churches, as incompatible with the dignity of their respective solemnities. [*Fuller, ibid.* p. 350.] There were forty-seven chantries in St. Paul's Cathedral, London, as appears from the returns made by the royal commissioners in the second year of King Edward VI. [*Dugdale's "History of St. Paul's,"* edit. 1818. p. 380.] Fuller has given an account of the "odde seven," as "enough to acquaint us with the nature of all the rest," viz.—1. Sir John Beauchamp's chantry, founded by himself, for one chaplain, to pray for the souls of himself and the progenitors of the Earl of Warwick. 2. Sir John Poultney, founded by his last testament, for three priests, to pray for his own and all Christian souls. 3. John, Duke of Lancaster, founded by his executors, for two chaplains, to pray for King Henry IV., then living, and the soul of himself. 4. Walter Sherington, founded by his

executors, for two chaplains, both Englishmen and graduates, to pray for the good estate of King Henry VI. and his own soul. 5. Thomas More, Dean of St. Paul's, founded by his executors, for three priests, to pray for his soul and others. 6. Walter Thorpe, founded by his executors, for one chaplain, to pray for his soul. 7. Richard Fitz-James, Bishop of London, founded by Henry Hill, citizen and haberdasher, in the thirteenth year of Henry VIII., for one chaplain, to pray. Besides the chantry-masses thus provided for, there were cathedral-masses in daily course of celebration by the dean and chapter of St. Paul's cathedral. The stipends of the chantry-priests were varied in proportion to the piety and property of the founder, from forty marks for 2000 masses, to four-pence for a single mass; and chantry-priests were not allowed to receive more than seven marks per annum, or three marks, with their board; but they contrived to increase their resources by performing "general and special obits for other men," besides their founders, and by "procession-pence." [*Ayliffe's "Parergon,"* p. 61; *Lyndwood's "Provinciale,"* p. 240.] Secular priests were sometimes selected for the duties of chantries. It appears, by an instrument in the chapter-house of St. Mary, at Shrewsbury, dated 4th July, 1333, that mass was ordained to be chanted for ever at the altar of St. Winifred, within that monastery, for the soul of William de Mokely, abbot, and the souls of his predecessors and successors, by a secular priest, who should be bound by his oath to perform the same; and for which service he was to receive, for his expenses and exhibition, a chamber, fitting his estate, in their almonry, and six yearly marks (about 100*l.*), by the hands of their almoner. [*Blake-way and Owen's Shrews.*, vol. II., 117.] Among the most remarkable chantries in this kingdom, at the present day, rescued from spoliation, may be instanced those of Henry VII. and Henry V. at Westminster Abbey Church: the latter monarch bequeathed to his altar there, plate and vestments; and directed such altar to be served by three monks, who are to say three masses daily; eight wax-lights, of eight pounds each, were to be kept for ever burning on the tomb during high mass, and vespers every day; and bequeaths 100*l.* for its support." [*"Hist. of West.*

*Abbey*" by *Brayley and Neale*, vol. 11, p. 85.] Fuller, referring to the celebration of chaunting, says, that "almost every one of the forty and seven chanteries founded in St. Paul's Church had their priest officiating either in several chapels or at several altars, probably not to disturb each other in their private celebrations." [*Ibid.* p. 352]. The splendid Chapel of Henry VII. at Westminster may be regarded as a chantry, it being built expressly to contain his sepulchral tomb, with an altar, and was endowed for priests to offer up prayers. By the monarch's last will it is ordered, that "within the grate, at oure fete after a convenient distance from oure towmbe, be maid an aultier, at which aultier we wol certaine priests daily saie masses for the weale of oure soule and remission of oure synnes; under such manner and fourme as is convenanted and agreed betwext us and the abbot, priour, and convent." [*Nichols's "Royal Wills."*] Chantries were dissolved by Act of Parliament, 1st Edward VI. c. 14; and "vast was the wealth," adds Fuller, "accruing to the Crown by their dissolution." He further observes that "their exact number, in all England, was unknown" at the time. Chantry-chapels are remaining in all the Cathedrals, and in most of the large monastic, and also in many of the parochial, churches of England. The bishops and abbots generally provided such memorials either before death, or bequeathed property, and left testamentary directions for their subsequent erection. [*Nichols's "Royal and Noble Wills."*] Nobles and lords of manors often founded, endowed, and built chantries at the end of one of the aisles in parish churches, and appropriated them for the reception of family tombs, for heraldic insignia, and for portions of their armour. In the abbey church of Westminster; St. George's Chapel, Windsor; in Canterbury Cathedral; and in other great churches, there are many very fine and interesting specimens of royal and prelatical chantries, some of which exhibit splendid specimens of the architectural and sculptural designs of their respective ages. The chantry-chapels of Henry V. and Henry VII., at Westminster; of Edward IV., at Windsor; of Edward II., at Gloucester; and of Bishops Waynfleet, Beaufort, Wykeham, &c., at Winchester,—are amongst the most splendid works of art belonging to their respective times. Most of

these chapels consist of open screens, surrounding and enclosing monumental tombs, with effigies of the founders, and other sculptured decorations, with an altar at the east end, raised on a step; and having a piscina, and an ambry, or closet, on the south side.

CHAPEL. *Capella*, Lat.; *chapelle*, Fr.; *capella*, It.; *capilla*, Sp.; *kapelle*, Ger. a building appropriated to the performance of Christian worship; but subordinate to, and generally dependant on, the mother, or parish church. There are many chapels attached to, and forming part of large churches, particularly cathedrals. Chapels are contradistinguished from churches in being served by a stipendiary chaplain—in being deprived of a font, and the rites of baptism, marriage, and sepulture. *Capella*, according to Johnson, [*Eccles. Laws* MCLXXXVIII pr.] “signifies a cabinet to contain holy reliques; and, in a larger sense, a closet or chest for the repository of any thing valuable; hence it came to signify a *little church*: for no church or chapel could be ordinarily consecrated without having the reliques of some saint to be kept therein.” In ecclesiastical laws, chapels are classed under the heads of “*royal, free, collegiate, of-ease, and private.*”

The first, or *Royal Chapels*, possessed peculiar privileges, as having been raised and founded by monarchs. Of this class are the famed and highly interesting edifices, *St. George's*, at Windsor; King's College, at Cambridge; and that of Henry VII. at Westminster. These are nearly the same as

*Free Chapels*, which were allowed in the time of Edward III. A.D. 1342, and were so named as being exempt from “all ordinary jurisdiction.” The king had the power of erecting them, and also of granting license to any subject to found one.

*Collegiate Chapels* are those belonging to colleges, either monastic or secular; and are next in size and importance to royal chapels. Each college in the English universities has its respective chapel, in which the Protestant religious services are performed. In the Roman Catholic colleges, schools, and monasteries, there are private chapels devoted to the routine service of the Catholic religion; and some of these are sumptuously decorated at and about the altar, and have lights constantly burning. It is remarked by



some writers, that chapels are generally dedicated to female saints. The Lady, or Virgin Mary Chapel, in cathedrals, is usually at the eastern extremity of the church. Those of Ely and Bristol cathedrals are on the north side. Some collegiate churches in France are called *Saintes chapelles*, from containing relics of saints—there is one at Paris, another at Dijon, and one at Bourbon.

*Private Chapels* are those apartments, or buildings in, or attached to, mansions and bishop's palaces, which exclusively belong to the lord, or prelate. It was provided by Archbishop Stratford that no priest should perform service in any unconsecrated building or apartment, without license from the bishop. By Anselm's "*Canons*," A.D. 1102, persons are prohibited to build chapels without consent of the bishop. The Legatine Constitutions, A.D. 1268, Sec. 16, state that, "when a private person desires a proper chapel, and the bishop grants it for a just cause, he always used to add, 'so that it be done without prejudice to the right of another.' We ordain that chaplains ministering in such chapels restore to the rector of the mother church all oblations and other things." By the constitutions of Archbishop Stratford, A.D. 1342, priests are strictly forbidden to celebrate mass in private chapels; but they were allowed to officiate in the "chapels and oratories erected, or to be erected, for the kings or queens of England, or their children."—[*Johnson's Eccle. Laws. A.D. MCCXLII.*] Warton, in his interesting "*History of Kiddington*," (3d. edit. p. 26), thus notices a *manerial chapel*: "Licenses for celebrating divine service in a manerial chapel, are very frequent in our episcopal registers. As thus: Wykeham, Bishop of Winchester, grants license to Thomas Earl of Kent, and Alice his wife, to have a chapel in their mansion-house in the New Forest, for celebrating mass and all sacraments 'per idoneos capellanos extra matricis ecclesiæ prejudicium, &c.' Dat. Nov. 12, 1390. Registr. WYKEHAM. p. iii. fol. 102. Grosthead, Bishop of Lincoln, in some constitutions given to his diocess about the year 1250, forbids Earl Warren to have mass performed in the hall of his mansion-house at Graham, "Canibus ubique in ea discurrentibus et cubantibus, &c." He calls it "*Aula de Graham*." [*Browne's Fascie*, vol. II. p. 345, ut supra.]

By the ecclesiastical canons of 1603, ministers are prohibited from preaching, and administering the communion in private chapels, excepting in cases of "dangerous sickness or impotency."

*Chapels-of-ease* are dependant on the mother, or parochial churches, and built at some distance from the latter for the accommodation of persons who could not travel so far to attend worship. Hence, in hamlets remote from the parish-church, chapels are often raised; and also in large and populous towns, where the whole of the inhabitants cannot be accommodated in the old church.

Dr. Milner, in his "Inquiry into certain Vulgar Opinions," &c. 8vo. 1807, has given his opinion on the form, details, and decorations of Catholic chapels.

CHAPITER, CHAPITREL, the capital of a column. The word occurs in this sense frequently in the English translation of the old Testament. (See CAPITAL.)—See Harington's translation of *Orlando Furioso*, 42. 70.

CHAPTER-HOUSE, and CHAPTER-ROOM, *Capitulum*, Lat.; *chapitre*, Fr.; *capitolo*, It.; *dei propstei*, Ger., the apartment in which the ecclesiastical councils, or chapters of cathedrals and conventual churches, assembled to transact their official business. In a roll of Exeter cathedral, dated 1412-13, this room is called *domus capitularis*. In architectural design, the chapter-house is generally an interesting, and often a very beautiful feature of a large church. In the buildings of different ages and different districts, it is varied in form, proportion, size, and decoration. Those of the earliest date in England, i. e. of the eleventh and twelfth centuries, are mostly, if not wholly, of an oblong or parallelogramic shape, some of which are terminated eastward, with a semicircular end, as at Durham. (See engraved ground plan of *Durham Cathedral*.) Others are circular, as at Worcester; octangular, as Salisbury, York, Wells, &c.; or polygonal, as Lichfield and Lincoln.

The accompanying series of engraved *ground plans* of twelve *chapter-houses* will serve better than language to point out the varieties in form of so many of the most remarkable specimens in England. Every cathedral, and nearly all the great conventual churches, were provided with chapter-

houses, which were usually connected with, and approached from, the cloister; as at Salisbury, Bristol, Exeter, Canterbury, Oxford, Westminster, &c. There are some, however, differently situated; as at Wells, Lichfield, and York, where they are connected with the north transept. That of *Wells* is peculiar in position and design, being elevated considerably above the level of the church, and approached by a flight of steps. That of *Westminster* has also a crypt, and is entered by a flight of steps from the cloister.

Appropriated as they were for the official meetings of the monastic clergy—for certain religious ceremonies—and for occasional ecclesiastical meetings, we find that some of them are spacious in size, and most of them are much adorned with sculpture and stained glass. Surrounding each, and attached to the lower part of the wall, within-side, is a continued stone seat, backed with a series of niches or compartments, formed by columns, or mouldings, and intended as seats for the members of the chapter. At the eastern end, and facing the entrance, were three stone seats, generally raised above the others, and appropriated to the three higher officers of the chapter. A brief notice of the *plans* in the accompanying engraving, with references to other prints, will enable the reader to understand the chief architectural peculiarities of chapter-houses. Those of Anglo-Norman design and construction are *Durham*, already referred to; *Bristol* (fig. 11), *Gloucester* (fig. 8), and *Canterbury* (fig. 7). That of *Durham*, perhaps once the very finest specimen in England, has been destroyed. It was adorned on each side, internally, with a series of arcades, formed by an interlaced semicircular moulding; was vaulted over, and provided with ribs; whilst its east end was finished with a semicircular apsis. *Bristol*, as shewn in plan (fig. 11), is an oblong rectangle, entered from the cloister, through a porticus, or vestibule, supported by four columns. A doorway, with semicircular arch, and two windows similarly arched, each having a stone column in the centre, form openings from this vestibule to the interior apartment. Its side walls, as at *Durham*, are adorned with a series of arcades, the backs of which are slightly coved, or hollowed, for seats. An ornamented string-course crowns the arcade, and separates the side walls into two divisions,

the upper of which is enriched with reticulated, lozenged, and other forms cut in the stone facing. The whole of the west wall, or entrance end, is covered with columns, and archivolt mouldings, whilst the inner roof is vaulted, and adorned with ornamented ribs springing from the angles, and diverging across the roof diagonally, with another extending across from one side-wall to the other. At the east end are two windows with semicircular arches; and on the south side are two others. These, with the whole of the eastern wall, have been newly made under the direction of the learned dean, the Rev. Dr. Beeke. Before this restoration and improvement, there were sash windows, and other great absurdities: now the room is unrivalled in architectural style and character. This part of the church is supposed to be of the age of Robert Fitzharding, about 1142. A view of the interior, with ground plan; and a further account of it, will be found in *Cath. Ant. Bristol*. (See also Plate 1. ARCHES, fig. 7.)

The *Chapter-House, Gloucester Cathedral* [Plan, fig. 8] is a large, lofty, rectangular room, on the east side of the splendid cloister, and to the north of that church. A semicircular-headed doorway communicates with the cloister. Each side-wall is adorned with attached columns supporting a continued arcade of semicircular archivolt mouldings, and the east end is finished with three sides of an octagon, having a large window, of nine days, or lights. This end is of later date than the other parts of the room, as is the vaulted ceiling; but the original design and workmanship may be safely assigned to Bishop Serlo, about A.D. 1100, under whom some works were erecting in this edifice, then a priory-church.

The *Chapter-Houses of Chester* [fig. 10] and *Oxford* [fig. 8, erroneously written *Durham*], by their style and general design, indicate nearly the same age. The former is ascribed to Randal de Blundeville, who was made Earl of Chester in 1181, and died in 1232. As shewn by the plan, it is a parallelogram of three divisions, or severies, with a vaulted and ribbed ceiling, and three windows on the north side, two to the south, and a large one, of five lights, to the east. In front of the glazing is a series of tall and small columns, carrying an arcade of lancet-shaped arches. Exterior to

the chapter-room is a vestibule, or porticus, arched over, and ribbed with diagonal mouldings, which spring from four insulated columns; other attached columns are at the sides. This vestibule is of different design to the chapter-room.—(See *Wild's Account of Chester Cathedral*, and *Ormerod's History of Cheshire*.)

The *Chapter-House, Canterbury Cathedral* [fig. 7], resembles that of Gloucester in form, and in its connexion with the church and cloister, being to the north of the latter, and joining the eastern walk of the former. A series of columns attached to the side and east end walls, with arches, extend around, and rest on a stone seat; and the number of seats exceeds that of any other chapter-room in England, whence it is inferred that the chapter of this metropolitan church was greater than any other. The roof is very lofty: there is a large window at the east end, and another at the west end, over the cloister. The date of the oldest part is about 1250, the time of Archbishop Boniface.—(See *Cath. Antiq. Canterbury*, for a view and descriptive particulars; and Pl. 2, fig. 5, ARCADES.)

*Exeter Chapter-House* [fig. 4], though of the Norman shape, i. e. rectangular, has mullioned windows on each side and in the eastern wall, and presents very different columns, mouldings, dressings, &c. to any of the designs before noticed, and also to the others whose ground plans are given on the annexed plate. This building is satisfactorily referred to the prelacy of Bishop Bruere, who presided at Exeter from 1224 to 1244.—(See *Cath. Antiq. Exeter*, for a view of the interior, for architectural details, and descriptive particulars.)

The *Chapter-House, Worcester Cathedral* [fig. 9], may be regarded as the first deviation from the rectangular form; and this is seen to be nearly circular within, with ten faces, or sides, externally. It is approached immediately from the cloister, which is of much later date; is separated from the south transept of the church by a slyp, or passage, of true Norman architecture; has a single column in the centre, supporting a vaulted ceiling, with ribs diverging from it to brackets in the wall; has a continued arcade of columns, and intersecting arch mouldings all around, with a stone seat below, and a series of windows above. The original work and design appear to be about the end of the twelfth

century. An interior view, with remarks on its date and architecture, is given in *Cath. Antiq. Worcester*.

*Lincoln Chapter-House* [fig. 5] is of singular design, having ten nearly equal sides, with flying-buttresses extending from each angle to the distance of thirty feet from the wall; whence it is said to represent a tent. In each face is a window of two lights, and surrounding the interior is a stone seat, with a continued arcade. A similar arcade lines the side-walls of the vestibule, which forms an intermediate apartment between the room and the cloister. In the centre is a column composed of ten semi-columns (c), from the capitals of which diverge twenty ribs to the outer wall. The whole of this building is in the lancet, or first pointed style, and is said to have been erected by Bishop Hugh of Burgundy about A.D. 1200.—[See pl. 1, fig. 13. of *ARCADES*.] Ware, in his scientific “Treatise on Arches,” has given a section of this building, and in his account remarks, that the chapter-house of Salisbury owes much of its fame to the circumstance of its architect having avoided the defective construction apparent in that of Lincoln. He thinks that the quantity of arch-buttresses was not necessary to support the building. The *Chapter-House at Westminster* had also similar buttresses, but they did not extend so far from the wall. They were apparently unnecessary, as the wall of the crypt, an apartment beneath the chapter-room, is of great substance.

*The Chapter-House, Lichfield Cathedral* [fig. 2], unlike any other, but in a corresponding style of architecture to that of Lincoln, is composed of ten sides, or faces, and disposed in an oblong, or nearly oval shape. Its measurement within is forty-five by twenty-eight feet, on the plan. A stone seat, with a series of stalls, extends around the lower division of the building; whilst eight windows, of two lights to each, occupy the upper divisions. It is said to have been erected during the prelacy of Bishop Stavenby, about 1224; it is a very interesting specimen of the architectural style of that age. Its capitals, brackets, &c. are elaborately sculptured, in imitation of foliage. (See views of parts of this edifice, and an account of it, in *Cath. Antiq. Lichfield*.)

*Chapter-House, Salisbury Cathedral* [fig. 12], is attributed to Bishop Bridport, who died A.D. 1262. It has eight sides,

and as many large windows ; all of which were formerly adorned with " the storied pane." In the central clustered column, which supports the groined roof, we find this difference from the former examples, viz. that while in them the small shafts form a part of the solid mass, they are here detached from the chief pillar, and connected, at intervals, by horizontal bands. The floor was formed of glazed tiles : the general decoration and scientific construction placed this among the finest buildings of its class. [The stalls are shewn in plate 2, fig. 7, *ARCADES*.]

*Chapter-House, York Cathedral* [fig. 3] presents a new and imposing design in this class of sacred buildings. Although fully equal in size to any of the foregoing examples of circular arrangement, the vaulting of this is carried across the building in a single span of fifty-seven feet. (See *GROIN*, and *RIB*.) An enlarged plan is given in plate 1, *TRACERY OF VAULTED CEILING* ; and its architectural features are still further developed in plate 2 of *TRACERY*, &c. The former is copied from a print in Sir James Hall's " *Essay on Gothic Architecture*," 4to, 1813 ; being a perspective view of the ceiling, as supposed to be seen in a mirror on the floor. It is from an original drawing by Edward Blore, Esq.—[See *Cath. Antiq., York* ; and Halpenny's " *Gothic Ornaments of York Cathedral*," for views and an account of the chapter-house.] This building was erected about the year 1280.

*Wells Chapter-House* [fig. 1], standing over a crypt, is raised considerably above the level of the church, and is approached by a flight of steps from the great north transept. In general arrangement it resembles that of Salisbury ; but the form of the external buttresses is somewhat unusual, from coming to a sharp arris in front ; as is the case with those in the Lady Chapel (now a school-house) at Waltham Abbey, Essex. Wells Chapter-House appears to have been erected by Bishop de Marchia, about the year 1300. Its sub-room, or crypt, on the level of the church, is a fine architectural design, and is skilfully executed. It has a single column in the centre, from which diverge bold ribs, forming very flattened arches : near the door of entrance is a singular lavatory, or water-trough. An arched passage, or corridor, connects this crypt with the north aisle of the choir : there is a circular stair-case from the crypt to the chapter-room, over it. The following *tabular view* of Chapter-

Houses serves to point out their sizes, forms, and other peculiarities.—See plate of *Ground Plans of Chapter-Houses*.

### LIST OF CHAPTER-HOUSES IN ENGLAND.

*From CATHEDRAL ANTIQUITIES, except where otherwise named.*

	RECTANGULAR.					REMARKS.
	LENGTH.		BREADTH.		HT.	
	Int.	Ext.	Int.	Ext.	Int.	
BRISTOL .....	43	53	25	36	26	Erected about 1142; adjoins S. transept; approached from cloister by a vestibule; vaulted roof.
CANTERBURY .....	87	99	35	45	52	N. of transept; entrance from cloister; vaulted roof with wood and tracery; large windows at E. and W. ends.
GLOUCESTER .....	68	77	35	44	...	Very lofty; entrance from cloister; arched roof.
DURHAM .....	78	90	36	45	...	Erected in 1133 by Bp. Rufus; semicircular end. Taken down.— <i>Account by Soc. of Antiq.</i>
CHESTER .....	50	58	26	36	36	<i>Wild's Chester Cath.</i>
OXFORD .....	54	64	24	34	...	Temp. Hen. II.; early pointed style; S. of transept; entrance from cloister.
EXETER .....	55	62	28	38	50	Lower part about 1239; upper part, 1427.
WINCHESTER .....	88	...	38	...	...	One side remains; adjoins S. transept, with slyp between.
LLANDAFF .....	23	27	21	26	...	Early pointed; central col. <i>Storer's Cathedrals.</i>
BUILDWAS ABBEY...	41	52	31	42	...	About A.D. 1135; in ruins.— <i>Arch. Antiq.</i> vol. IV.
OCTAGONAL, POLYGONAL, &c.						
WORCESTER .....	55	65	55	65		About 1150; separated from S. transept by passage; circular within; ten faces without; central col.; ribbed roof.
LINCOLN .....	62	70	62	70	42	Before 1200; decagon; central col.; vaulted roof; 140 feet diameter, including buttresses. <i>Ware on Arches.</i> — <i>Arch. Ant.</i> vol. v.; <i>Wild's Cath.</i>
LICHFIELD .....	45	54	28	36		About 1200; central col.; vaulted roof; large vestibule.
WESTMINSTER ABB.	58	66	58	66		Temp. Hen. III.; octagon; central col.; modern roof: over crypt.— <i>Brayley and Neale's Westminster Abbey.</i>
WELLS .....	55	65	55	65	42	Over a crypt; octagon; central col.; small vestibule.
HEREFORD .....	45		45			Decagon; fragment remaining.
SALISBURY .....	53	58	53	58	52	Octagon; central col.; S. of transept; entered from cloister; vestibule; about 1260.
YORK .....	57	70	57	70		Octagon; A.D. 1280; connected with N. transept by a vestibule; vaulted roof, of wood.
WENLOCK PRIORY .	50					One side and east end remain. See <i>Arcades</i> , pl. 3, fig. 7.— <i>Arch. Antiq.</i> IV.



**CHAR, CHARE**, Cŷppe, Sax., to hew, or work. In the will of Henry VI. relative to the building of King's College Chapel, Cambridge, it is ordered that the walls "be imbattered, vawted, and *chare-roffed*;" that is, vaulted *with wrought stone*.—*Arch. Antiq.* vol. 1. p. 3. Mr. Dallaway strangely says, "*chare-roffed* means a space having been left between the vault and the roof." [*Observ. on Eng. Arch.* p. 174.] The meaning was, that the whole vaulted-roof was made of hewn stone, and not partly filled up with rubble, and plastered.

**CHARNEL**, from *carnalis*, Lat.; Carnal, from *caro*, flesh; *carnell*, Ger.; *carnero*, Sp.; *carnaio*, It.; *charnel*, Fr.

**CHARNEL-HOUSE**, *Charnier*, Fr. a larder; a vaulted room under, or adjoining a church, in which human bones are deposited. The epitaph on Shakspeare's flat grave-stone in the chancel of Stratford church evidently alludes to the practice of removing bones from their place of interment to such depositories: wherein is the anathema of "Curst be he who moves my bones." The charnel-room at Stratford is on the north side of the chancel, immediately adjoining the Shakspeare Vault. It is now beneath the soil. In the charnel-house of Ripon Minster, perhaps the most remarkable in the kingdom, the bones are curiously piled up. On the north side of St. Paul's church-yard, London, was a chapel called "the CHARNEL," beneath which was a vault, wherein "the bones taken out of sundry graves in that cemetery were, with great respect and care, decently piled together." [*Dugdale's "History of St. Paul's Cathedral,"* by Ellis, p. 89]. If this chapel and crypt were not built for the purpose of receiving bones and accommodating a chantry priest, they were found to be thus appropriated in 1540,—when the whole were taken away, "and more than 1000 cart-loads of bones carried to Finsbury fields."

**CHARTOPHYLACIUM**, from two Greek words denoting charters, or writings of any kind, is a room or place of deposit, a receptacle to contain records.

**CHEQUERS**, a term applied when stones do not break joint, and are arranged diamond-wise. The chequers were the armorial coat of the Earls of Warren and Surrey; and, from being used on their hostels, or inns, were afterwards adopted as signs to public-houses. (See EXCHEQUER.)

**CHEQUERED, or CHECKERED.** A surface of a wall is said to be checkered, when it is divided into a number of equal contiguous parallelograms, alternately coloured. The term is sometimes applied to reticulated masonry; also to brick-walls where dark bricks are worked into the regular facing in diamond forms. (*See* DIAPERED.) "The chequered lines of dark brick, very common in buildings of the age of Hampton Court Palace, are symptoms of degenerate taste." — *Willson in Pugin's "Specimens,"* vol. II. p. 2.

**CHEST,** a large wooden box with a cover or lid, fastened at the back by hinges, and generally provided with one or more locks in front, to secure the contents within. Old churches, castles, and mansions, generally contained several of these substantial and costly pieces of furniture, to protect money, jewels, clothes, and other choice and valuable articles. Under the head of "*Cistæ cum reliquiis*," in an inventory of *jewels, &c.* belonging to Salisbury Cathedral, A.D. 1556, is the following list of chests, which specifies the names of different objects belonging to a Catholic church at that time, and also notices the variety and richness of these receptacles:—"A fair chest, curiously and cleanly made, covered with cloth of gold, with shields of noblemen set with pearls, with lock, gemmels, and key, silver and gilt. — *Item.* One fair chest, painted and gilded, with precious stones and knops of glass, bordered with coral, seven of them wanting, and painted within like silver. — *Item.* Three other chests, very fair, and ornate with precious stones, with gemmels of silver and gilt. — *Item.* One chest containing relicks of the eleven thousand Virgins in four purses, with this scripture, *Ex dono Domini Asserii.* — *Item.* Four chests covered with blue cloth, containing ten corporasses and divers relicks of cypress wood, and ornate with arms. — *Item.* Five corporasses cases contained in a chest painted. Also divers chests, some with clasps and keys, and others having none; some covered with cloth of blue and silver, and others ornate with ivory, and gemmels, and locks." — *Dodsworth's "Historical Account of Salisbury Cathedral,"* 4to. p. 229.

In *Pugin's "Specimens,"* vol. II., is an engraved representation of a finely carved chest, in the possession of George Ormerod, Esq., the historian of Cheshire, with a description

and some historical comments on it by Mr. Ormerod and by Mr. E. J. Willson. *Shaw's "Specimens of Ancient Furniture"* contains representations of two very fine chests. *Nicolas's "Vetusta Testamenta"* contains several passages in wills, bequeathing such pieces of furniture to particular persons. It appears from that work, that the word Chest was sometimes used synonymously with *coffin* and *coffer*.

**CHEVERON**, *Chevron*, Fr. a sculptured ornament, or moulding, also called the zig-zag, which is common on the archivolts of the windows, door-ways, and string-courses of Norman arches. [See Specimens in Plate of **ARCHES**, pl. I. fig. 12; and pl. I. fig. 1 of **ARCADES**]. Cheveron is the name of one of the greater ordinaries in heraldry, which is formed by two lines placed pyramidically, and thus representing two rafters of a house: it resembles two sides of a triangle.

**CHEVET**, Fr. the eastern termination of a church, when it is of a semicircular or polygonal form: the same as *apsis*, which see. Whittington uses the term to denote "the semicircular arcade (*le rond point*), at the eastern end of a church."—*Eccles. Antiq. of France*.

**CHILLEN DEN** (Thomas), Prior of Canterbury, built the fine Nave of that cathedral church before the year 1411, when he died. It is also related that he erected parts of the cloister and the upper part of the Chapter-house. His name appears on the stone-work of the great western window of the latter.—*Cath. Antiq. Cant.* p. 38.

**CHIMNEY**, *Caminus*, Lat.; *Cheminée*, Fr.; *Camino*, It.; *Kamin*, Ger., is that funnel, or aperture, in the wall of a building, which communicates with the fire-place of a room, and usually terminates by a chimney-shaft at the top of a house. The origin and early use of chimneys have afforded themes for conjecture and dissertation. There is much difference of opinion amongst antiquaries respecting the employment of chimneys in ancient classical buildings. Beckman [*History of Inventions*, vol. II. p. 66. edit. 1797] has given some of their opinions, and for himself comes to the conclusion that there were not any before the end of the thirteenth century. Winkelmann, not finding any among the ruins of Herculaneum, infers that they were not used by the Romans.

Coals were, however, found in some of the rooms at Herculaneum, whence he concludes, that the inhabitants made charcoal fires. [*Observations on the Baths of the Ancients.*] In the foundations of the Roman villa at Bignor, in Sussex, Mr. Lysons represents and describes a fire-place as being in one of the rooms.—*Archæologia*, vol. xvi.

“Grates and chimneys,” says Whitaker [*History of Whalley*, p. 93], “were beginning to be introduced about 1370.”

“Nowe hath the ryche a rule, to eaten by hym selfe  
In a priue parlur for poore mens sake,  
Or in chambre wth a chymney and leaue the chiete halle.”

1st Edit. *Pierce Plowman*, fol. xliii.

There are examples of chimneys in the Anglo-Norman castles of Rochester, Hedingham, &c.; and there is one in an Anglo-Norman house at Winwall in Norfolk.—See *Arch. Antiq.* vol. v. p. 211.

In the following volumes of the *Gentleman's Magazine* are dissertations on the antiquity and use of chimneys. Vol. LVII. pp. 79, 92, 112, 408, 577; vol. LXXII. pp. 505, 988, 1109; and vol. LXXV. p. 433.

The *chimney-shafts* in houses, built in the reigns of Henry VII., VIII., and Queen Elizabeth, are variously and elaborately ornamented, as at Eton College, Buckinghamshire; East Basham Hall, Norfolk; Hampton Court, Middlesex, and in many other old houses.—See *Arch. Antiq.*, vol. ii. and Pugin's “*Spec.*” vols. i. and ii. for some interesting representations of chimney-shafts, and chimney-pieces, with descriptions by E. J. Willson. The accompanying *plate* of CHIMNEY SHAFTS represents a cluster of three, variously ornamented, from *Badwell Hall*, Suffolk; another group of two, from *Barton*, Isle of Wight; a cluster of ten, richly embellished, at *East Basham Hall*, Norfolk; and a single shaft, from *Clare*, Suffolk. A specimen of a curious *chimney-piece*, from Fountains Abbey, is engraved in plate I. of ARCHES, fig. 22.

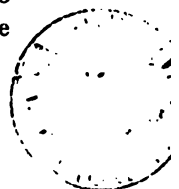
CHOIR, from χορός, Gr.; chorus, Lat.; the chorus, or choir of singers and performers, occupying an orchestra, stage, or other place appointed for them. In sacred edifices the choir, in Fr. *chœur*, It. *coro*, is a portion of the church appropriated to stalls for the canons, priests, deacons, and

assistants, and seats for the choristers; in which the cathedral and other church service is performed. The choir is popularly called *quire* in England, and the singers *quiristors*. Bingham [*Origin. Eccles.* fol. 298] says that "in some canons it had the name of *chorus*, whence comes our English *quire*." The fourth council of Toledo appoints "the priests and deacons to communicate before the altar, the inferior in the quire, and the people without the quire." It appears that the choir was not separated from the nave before the age of Constantine, after whose time it was railed in and curtained off from the other parts of the church. In the large Protestant churches, the choir is kept distinct from the chancel, and communion-table, generally by steps, and altar-rails; and from the nave, or body of the church, by another screen, on which the organ is usually placed. In churches wherein the service is not chanted, it is not easy to define the site and extent of the choir: it is not correct to call the aisle, or area of a parish church in which the usual Protestant service is performed, the choir.

**CHRISTMAS** (Gerard), architect and sculptor, designed the Gatehouse at Aldersgate, London, in the 17th century. He is said to have built the front of Northumberland House, in the Strand, London.—*Walpole's Works*, 4to. vol. III. p. 173.

**CHRISTIAN ARCHITECTURE**, a phrase applied to all the classes of buildings which were invented and erected by the Christians, and which essentially varied from the Pagan architecture of the Egyptians, Greeks, and Romans. It includes all the varieties of design used in churches and monasteries, from the sixth to the end of the sixteenth century.—See *Arch. Antiq.* vol. v. p. 31.

**CHURCH**, *Κύριου οἶκος*, and *ἐκκλησία*, Gr.; *ecclesia*, Lat.; *eglise*, Fr.; *iglesia*, Sp.; *chiesa*, Ital.; *cyrce*, Sax.; *kirche*, Ger.; *kirk* and *kyrk*, Scot.; an edifice expressly erected and appropriated for the celebration of Christian worship. The various terms which have been applied, in different ages, to these buildings, refer to the purposes for which they were erected. The Greek, the German, and the Saxon, as above given, all imply the *House of God*; and the English word *church*, with the Latin, *dominicum*, which is said to have been anciently used for *church*, may be referred to the



same root and origin; while the Latin, *ecclesia*, and its modern derivatives were originally intended to convey the notion of an assembly, or congregation of Christians, and only applied to the building itself in a secondary sense.

In the early days of Christianity, its primitive disciples often assembled, for the sake of safety, in private houses, and also in subterranean vaults, or burying-places, and especially at the graves or monuments of their martyrs. [*Bingham's "Orig. Eccles."* fol. vol. i. p. 277]. In the first century, the Christians appear to have associated in certain houses which were set apart by pious persons for the purposes of devotion: and to such private chapels, or places of worship, the term *oratory*, or *house of prayer* was given: in ancient times, this word was also applied to a public church. [*Ibid.* p. 274]. As Christianity increased in influence and security, separate edifices, expressly devoted to Divine service, began gradually to be erected.

After the conversion of Constantine to Christianity, the *basilicæ*, or public halls, and courts of judicature, and some of the heathen *temples*, being first divested of emblems of idolatry, were consecrated as Christian churches; hence the terms *basilica* and *templum* were employed by St. Ambrose, St. Austin, and other writers of the fourth and fifth centuries, to designate churches. The munificence of Constantine and some of his successors in converting the sumptuous heathen temples into churches, and also in erecting new edifices, in various cities, contributed to increase Christianity and also the number of its believers; and, consequently, additional and larger churches were soon required. [*Bingham, ibid.* p. 285]. Between the reigns of Constantine and Justinian almost every part of the Roman empire was provided with ecclesiastical edifices, many of which attested the ostentation, as well as the piety of their founders. Churches had become so numerous in England at the time of compiling the Domesday-book, A.D. 1086, that no fewer than 1700 are mentioned in that record; and the whole number named in that Survey, "falls considerably under what there are grounds for concluding they must have amounted to, about, or soon after the time of the conquest." [*Appendix to 2nd general Report from Commis. Pub. Rec.* p. 456]. The primitive churches in

Britain are commonly said to have been small and badly constructed, and it is related that they were so imperfect, even in the days of Alfred, that the candles used in them were often blown out by the wind. Erroneous opinions prevail on the subject of Saxon churches: some of them, before the Norman conquest, were unquestionably built of wood. The church at Lindisfarne, or Holy Island, raised by Bishop Finan, about 635, was of wood: William of Malmesbury mentions a church, or chapel of wood at the village of Doultinge, in Somersetshire. There were wooden churches also at Sharnburn, in Norfolk, and at Elmham, in Suffolk; and even after the conquest, we find a wooden church mentioned in Domesday-book as standing at Bege-land, in Yorkshire. [*Arch. Antiq.* vol. v. p. 115]. The first stone church is stated by Bede to have been built on the borders of England and Scotland by Bishop Nynias, in the sixth century, and he says, that it was "not usual among the Britons: they called the place '*Candida Casa*,' the *White-house*." [*Bede, "Eccles. Hist."* ed. 1723, p. 185]. King Edwin is also said to have built a stone church at York, on the foundation of one formerly constructed of wood, for his baptism, in the year 626. [*Bede, "Eccles. Hist."* *ibid.* p. 158]. The ancient church of Brixworth, in Northamptonshire, which still remains, was unquestionably built in the Roman times,—the account given by Bede of the monastery and church of Wearmouth, built about the year 675, by Biscop, who imported artisans from Rome to construct them of stone after the Roman manner,—and the particulars recorded of the sacred edifices raised by Bishop Wilfrid, at Ripon, and at Hexham, in a style of grandeur previously unknown, prove that some, at least, of the early churches were both costly and extensive. [*Arch. Antiq.* vol. v. pp. 107-122.] Bentham, in his *History of Ely*; Millers, in his *Description of that Cathedral*, 8vo.; and Messrs. Lysons, in *Magna Brit. Cambridgeshire*, p. 48, contend that portions of the conventual church of Ely, of which some interesting parts remain, were built during the "latter part of the seventh century," and that other parts were "undoubtedly of the reign of King Edgar, in the 10th century." Although these eminent antiquaries are so positive on the subject, the writer of this article

cannot subscribe to their evidence, nor acquiesce in their opinions.

The English cathedral and conventual churches were generally rebuilt with the funds of the ecclesiastics, aided by large contributions of the laity; but the original builders in most instances were *sovereigns*, or noble families. Some of the Saxon monarchs also zealously contributed towards the erection and renovation of religious structures; and the parish churches were mostly raised by lords of manors.—*Arch. Antiq.* vol. v. p. 125.

The *forms* of the *early churches* were various. The great church of Sancta-Sophia at Constantinople, built by the emperor Justinian, was “oblong in the figure of a ship; the church which Constantine built over our Saviour’s sepulchre, at Mount Golgotha, was round; that which he built at Antioch, was an octagon.” [*Bingham, ibid.* p. 288]. The form of the cross was, however, the most common, and was employed in the arrangement of the magnificent church of the Apostles at Constantinople, “which,” as Eusebius describes it, “was vastly high, and yet had all its walls covered with marble, its roof overlaid with gold, and the outside, instead of tiles, covered with gilded brass.” [*Bingham, ibid.* p. 286]. The earliest churches in England consisted of one pace, or room, with the eastern part divided off by rails and an arch; as at Stewkley, Buckinghamshire; Barfreston, Kent; and many others in different parts of England. Some of them were terminated at the east with a semicircular end, or apsis, as that at Pangbourn, in Buckinghamshire, and others in Herefordshire, &c. The next form was that with a cross aile, or transept, as at Castle-Rising, in Norfolk. [*Arch. Antiq.* vol. v. p. 205]. An advance and enlargement of plan was next made by dividing the nave and choir longitudinally, into three parts, by two rows of columns extending from east to west; and another change was afterwards made by dividing the transept into two spaces, or ailes, by one row of columns arranged north and south, as in Peterborough and Salisbury cathedrals. An extension was again made in giving additional width to the transept by another row of columns, and thus dividing it into three parts; as Winchester cathedral, which also exhibits the singularity of having the ailes



of the transept continued round the extreme north and south ends. Many of the large Anglo-Norman churches, in imitation of their prototypes in Normandy, have semi-circular east ends, and two towers at the west end, as at Southwell; while the cathedral church of Exeter has two Norman towers at the extremities of the transept;—but that arose from extending the church westward, at a subsequent period. The rarest form of churches in England is the *circular*, which was probably introduced by persons who returned from the crusades, and had seen the church of the Holy Sepulchre at Jerusalem. The oldest round church in England is supposed to be that of St. Sepulchre, at Cambridge, which is referred by Mr. Essex to the reign of Henry I.: St. Sepulchre's in Northampton is also circular, and may be dated at the end of the twelfth century. There is another at Little Maplestead, in Essex. [See an interesting history and illustration of it, by W. Wallen, Esq.] The Temple church, in London, is the most interesting as well as most beautiful example of this class of buildings. Though these churches are popularly called round, it is proper to observe, that besides the circular portion of the building, there is another open space, or choir, towards the east, separated from the former by one or more arches of communication. The round part in all the churches referred to, as well as in the circular churches at Rome, was separated into two spaces by columns which supported arches, triforia, and clear-stories. [The reader is referred to *Durand's Parallel*, for plans and sections of the round churches at Rome, and for other circular buildings; and to the *Arch. Antiq.* for plans, views, &c. of those in England.] Some writers contend that all these circular buildings were originally intended for baptisteries.—See *Robinson's "History, &c. of Baptism;"* and *Christie's "Painted Greek Vases,"* 4to. 1825. p. 142.

The various subdivisions, or open spaces of a large church are aisle, chancel, chantry, chapter-house, cloister, choir, nave, porch, and tower. [See under each word]. In the *ground-plan* of *Durham cathedral* annexed, is displayed the arrangement and members of a large Anglo-Norman church, with its appendages. In the ancient churches, according to Wheler and Bingham, there were, 1st, the

*narther*, porch or ante-temple, in which the penitents and catechumens stood, and where heretics were allowed to remain to hear sermons; 2nd, the *naos*, or nave, where the communicants had their respective places; and, 3rd, the *bema*, or chancel, where the bishop and clergy stood to officiate at the altar. Between the outward porch and the church was the *area*, or *atrium*, an open court surrounded with porticoes built upon columns; this was the only place in which the bodies of the dead were allowed to be buried for many years after burying-places were permitted in cities; hence the council of Nantes expressly directs “in ecclesia nullatenus sepeliantur, sed in Atrio, aut Porticu, aut in Exedris Ecclesiæ.” [*Conc. Nannetens*, c. 6. quoted by *Bingham*, p. 290]. The bema was separated from the rest of the church by rails of wood “curiously and artificially wrought in the form of net-work” which were called *cancelli*, and hence the term *chancel*. Anciently there was only one altar in a church; the practice of introducing many altars originated with the Roman pontiffs, and is still confined to the Roman Catholic church.—*Bingham*, *ibid.* p. 302.

The state and extent of the ancient church dominion may be estimated by the following enumeration of some of the early diocesses. In Africa, there were, in the days of St. Austin, 466 bishoprics, and no less than 500 clergy were attached to the church of Carthage. In Egypt, Lybia, and Pentapolis, there were 100 bishoprics; 21 in Arabia; and 48 in Palestine. In the Patriarchate of Antioch there were 87 bishoprics; and 388 in the 28 provinces of Asia Minor; there were nearly 300 in Italy and Sicily; 122 in Gaul, including Helvetia, Germany, and Belgium; and 75 in Spain and its dependent islands.—*Bingham's “Origines,”* pp. 351-395.

It is remarkable, that among the 1700 churches recorded in Domesday-book as existing in England at the time of that Survey, “222 were returned from Lincolnshire, 243 from Norfolk, and 364 from Suffolk; whilst only one is noticed in Cambridgeshire, and none in Lancashire, Cornwall, or even Middlesex, the seat of the Metropolis.”—*Append. to 2nd Report, Com. Pub. Rec.* p. 456.

In the twenty-fifth volume of *Archæologia* is an Essay,

by John Gage, Esq., on "the Anglo-Saxon ceremonial of the dedication and consecration of Churches, illustrated from a pontifical in the public library at Rouen."

The reader will find much useful and interesting information respecting English parochial churches in a small volume by *Professor Whewell*, entitled, "*Notes on the Cambridge-shire Churches.*" 8vo. 1827. The same learned writer has published a still more valuable work, "*Architectural Notes on German Churches.*" 2nd ed. 8vo. 1835: this volume contains much varied information. Respecting the churches of Italy, and the great variety of their forms and architectural details, the reader is referred to "*Remarks on the Architecture of the Middle Ages, especially in Italy.*" by *R. Willis, M.A.* 8vo. 1835: this volume is replete with critical and discriminating information. The reader is also referred to *Woods'* "*Letters of an Architect.*" 2 vols. 4to. which contains remarks on more than 240 churches in Italy and Greece, and on 62 cathedrals.

An Essay on the origin, forms, and peculiarities of Churches will be found in *Arch. Antiq.* vol. v., in which is included a review of the theories and opinions of different antiquaries on Saxon architecture, and early ecclesiastical buildings. "*Churches, that is, appropriate places for Christian worship; both in and ever since the apostles' times.*" A Discourse, at first more briefly delivered in a colledge chappell, and since enlarged." By *Joseph Mede, B.D.* 4to. 1638. "*An Account of the Churches of the primitive Christians; from the churches of Tyre, Jerusalem, and Constantinople, described by Eusebius.*" By *Sir George Wheeler, Preb. of Durham*, 18mo. 1687. "*Origines Britannicæ, or the Antiquities of British Churches, with a preface concerning some pretended antiquities relating to Britain.*" By *Edw. Stillingfleet, D.D.* fol. 1685. "*The History of Churches in England; wherein is shewn the time, means, and manner of founding, building, and endowing of churches, both cathedral and rural, with their furniture and appendages.*" By *Thomas Staveley, Esq.*, 8vo. 2nd edit. 1773.

The following work, in 2 vols. 8vo. 1824, contains much interesting information respecting the history, architecture, and peculiarities of English churches, with numerous beautiful engravings; viz.—"*Views of the most interesting*

*collegiate and parochial churches in Great Britain; including screens, fonts, monuments," &c.* By J. P. Neale and J. Le Keux.

For a dissertation on the forms, and fittings-up of early churches, See Gunn's "*Inquiry into the origin and influence of Gothic Architecture.*" 8vo. 1819, p. 139, &c. Dr. Wilson's "*Ornaments of Churches considered,*" a volume in 4to. 1761, contains much valuable information on the origin of churches.

**CHURCH-HOUSE**, an apartment appropriated for the transaction of parish business, generally contiguous to the church, and sometimes over the porch. — *Lysons' Env. of London*, vol. III. p. 531.

**CHYRTON**, or **CHYRYTON** (William de), Abbot of Evesham, rebuilt the central tower of the monastic church there, in 1319, and also "built the stately gate-house of the monastery with its chapel and apartments, fortifying the abbey from thence to the river with the existing stone wall." He died in the year 1344. — *May's History of Evesham*, 8vo. 1834.

**CIBORIUM**. *κισώριον*, Gr., a cup, an arched vault, or canopy raised over the high-altar, in imitation of what was termed the mercy-seat, above the ark, in the Jewish temple. [*Du Cange, Gloss. in verb.*] A mere canopy or baldaquin was usually substituted for it in the English churches. [See *ante*, p. 71]. "In the beginning of the fifth century, as appears from St. Chrysostom, the term was applied to the pillars, curtains, canopy, and the whole shrine, or tabernacle. Before Christianity was fully established, and for some ages after, the practice of making *ciboria* serve as domestic chapels, from the example of Constantine, and the general tincture of paganism still remaining, must have been universal." — *Ledwich*, in *Archæologia*, vol. VIII. p. 172.

**CILERY**, in the "*Builder's Dictionary*, 1703," is said to be drapery, or levage, upon the heads of pillars.

**CIMBIA**, a fillet, band, or cincture, round the shaft of a column, as calculated to give it strength or support.

**CIMELIARK**, a vestry, or room, where the vestments, plate, and other church furniture are kept. — *Builder's Dictionary*.

**CINCTURE**, *Cinctura*, Lat., a ring, list, or fillet, at the top and

bottom of a column; it represents a ferule, or hoop of metal, anciently used in wooden columns to keep them from splitting. The cincture at the top of a column is also called collarino.—*See* ASTRAGAL.

CINQUE-FOIL, *Cinque-feuille*, Fr. an ornament in pointed Architecture, consisting of five cuspidated divisions in the tracery of windows and panels.

CINTA, CINTUM, Lat.; *Enceinte*, Fr. the exterior wall of a castle.—*Meyrick Anc. Armour*, vol. III. *Glossary*.

CIPPUS, low Lat.; *cepiel*, N. Fr. the keep of a castle, or rather its prison. Among the ancients the term was applied to a low column with an inscription commemorating some event. The milliary columns are thus called. In the British Museum are several sepulchral cippi.

CIRCUS, from *κίρκος*, Gr.; *circus*, Lat.; *cirque*, Fr. The circus was either a large building enclosing an arena or area, or for gladiators, or wild beasts, in the shows of the Roman festivals; or a public place, and open circular site for the chief temples and edifices. The Circus Maximus at Rome, originally built by Tarquin, was re-built by Julius Cæsar; it was oblong, having one end semicircular, and the other straight. It was three stadia and a-half in length; and the circuit of the entire building was eight stadia. The term circus designates in modern towns a public place surrounded by houses, built in a circular form.

CITADEL, *Citadelle*, Fr. a fort, or fortified place, either within the walls of a town, or at the extremity of them, and formed with four, or more bastions. This portion of a military town is generally intended to guard and protect the inhabitants in case of invasion. Thus, the Tower of London may be regarded as its citadel; the Acropolis of Athens was that of the Athenian capital; and Norwich Castle, that of Norwich.

CLAVIS, from *clavis*, Lat., a key; the key-stone of an arch. As the key-stone completes the arch, it may be said to fasten and secure it as with a key. (*See* KEY-STONE.)

CLAVY, and CLAVEL, a mantel-piece, or shelf over a fire-place. A word familiar in most parts of England.

CLAUSTER, a word in old writings for *cloister*, which see.

**CLEAR-STORY**, and **CLERESTORY**, the upper division of the nave, choir, transept, and tower of a church; but it is most commonly applied to that of a church only. Some antiquaries derive clear-story, from the French *clair*, light; expressive of the quantity of daylight admitted into that part of a church, where an upper tier of windows is formed. Messrs. Blakeway and Owen [*History of Shrewsbury*, vol. II. p. 57] consider that the term is derived from the story of the building being "clear of joists, rafters, or flooring." It is called *double-story* in the curious survey of Bridlington Priory.—*Archæologia*, vol. XIX. p. 272.

In a contract for building the collegiate church of Fotheringay, Northamptonshire, founded by Richard, duke of York, A.D. 1425, is this passage, "And (in the nave) shall be tenn arches, and above every arche, a wyndowe of foure lights, in all points like unto the *clerestory* of the said quere." In the same indenture it is further agreed that when the steeple shall be raised to the height of the church, its "square forme shall be chaunged and tournyed into viii paynes, and in the said stepyll above both flores viii *clerestory* wyndowes sett in the myddest of the wall, eche wyndowe of iii lights."

Blomefield in "*History of Norfolk*," 8vo. vol. IV. p. 67. has the following passage:—"In 1431, the window over the *cleristories*, that is, the seats in the wall on the south side of the altar, on which the clerks sat in stories one higher than another: viz. the priest, deacon, and subdeacon, was new glazed." In this the topographer has misapplied the term. Again, in vol. VI. p. 220, is the following extract from the will of William Bruges, 1449-50.—"Item. Y ordeyn & bequethe that the ii chapelles of our Lady & Seinte George be closid with ostrich boarde & *cleare-storyed* after such quantitie as the closure of pleyn borde there now conteineth." In another place the same author uses the word *clarestory*.

The situation and peculiarities of the clear-story are shewn in the design and forms belonging to four distinct epochs of time, in the accompanying plates of sections and elevations of *Cathedral Churches*: viz. that of *Durham, Nave*, A exterior, B interior, figs. 4 4. *Canterbury, Trinity Chapel*, C interior, D exterior, figs. 4 4. *Salisbury Cathedral*,

*Nave*, A exterior, at e, B interior, at c. *Exeter Cathedral*,  
*Nave*, C exterior, at f, D interior, at c.

Nearly all the cathedrals and large churches have clear-stories, or tiers of arcades, and also of windows over the ailes and triforia. In the priory church of Bath there is no triforium, but a series of large and lofty windows constitutes the clear-story. The choir of Bristol cathedral has neither triforium nor clear-story.

CLIFFE (Thomas), Overseer of the works of King's College Chapel, Cambridge, in the time of King Richard III.—*Lysons's Mag. Brit. Camb.* p. 114.

CLOACA, from the compound Latin verb *colluo*, to wash, to rinse, to scour, was a subterraneous aqueduct, or common sewer, for the reception and discharge of the waste waters and drainage of a city, or town. According to Livy, Tarquinius Priscus directed the first Cloaca in Rome to be made, about 592 years B.C.: the great sewer, called *Cloaca Maxima*, is, however, supposed by some to have been built at a more remote period, by the Tuscans; and by others it is ascribed to the reign of Tarquinius Superbus, which commenced 531 B.C. Much has been written by antiquaries respecting this famed piece of arch-work, both as to the precise time of its construction, and its original formation. Mr. King [*Munimenta Antiqua*] says, "it may be concluded that the real work of Tarquin was, in some parts, mere excavation of the rock, and in others formed of strong side-walls covered with a kind of vaulting, or else with timber; and that the whole was, after many ages, in the time of Augustus only, arched over by Agrippa." On this subject the author combated the opinion of the Rev. M. P. L. Dutens, with whom he carried on a long controversy on the invention of the arch. Mr. Hosking, author of the article "*Architecture*," in the *Encyclopædia Britannica*, considers the arched part of the Cloaca Maxima, to be of the time of the Empire. Other Cloacæ remain in old Roman towns, and also in some of the principal stations in Britain. Throsby, the historian of Leicestershire, wrote and published a pamphlet in 1793, descriptive of a Roman sewer which had been recently discovered in Leicester. In Londinium, Verulam, Camalodunum, and other Roman towns, speci-

mens of these subterraneous drains have been occasionally found. Connected with all the great monasteries there were arched sewers, which the illiterate are in the habit of referring to, as passages of secret communication between abbeys and nunneries. The immense extent of the Cloacæ, or sewers of London, exceeds those of ancient Rome, or of any old or modern city of the world. Mr. Gunn, in *An Inquiry into the Origin of Gothic Architecture*, 8vo. 1819, has a learned dissertation on the Cloacæ of ancient Rome.

**CLOCHARIUM, CLOCHIER, clocher**, Fr.; a tower, or building appropriated to a clock, with a bell or bells.

The clochier, or bell-tower of *old St. Paul's cathedral*, London, which stood at the east end of the churchyard, contained a bell which was rung to summon the citizens to the Folkmote, in the reign of King Edward II. This tower was surmounted by a spire of timber, and leaded, in Henry the Third's time. [*Dugdale's St. Paul's*, by *Ellis*, p. 87]. The clochier belonging to the ancient palace of Westminster is mentioned in records relating to that edifice at the beginning of the fourteenth century. At Chichester, the clock, or bell-tower, is a detached building: and in the cathedral yard of Salisbury there was formerly an insulated tower for bells and a clock.

**CLOCK, klok**, D.; *glocke*, Ger.; *cloche*, Fr., a bell, and named from its sound, by striking. The word coincides in origin with *clack* and *cluck*. Some ancient clocks, of complicated construction, are still remaining in cathedrals and other churches. In the fifth volume of the *Archæologia* is a learned essay by Daines Barrington, *on the earliest introduction of Clocks*. Derham published a curious volume in 1696, called "*The Artificial Clock-Maker*." There was a celebrated tower, connected with the ancient palace of Westminster, evidently as old as the time of Edward I. called "*the Clock-house*" or Clochier. In the year 1292, is the following entry amongst records relating to Canterbury Cathedral, "*Novum Orologium Magnum in Ecclesia, pretium, 30l.*" In *Beckmann's History of Inventions*, &c. edit. 1797, vol. II. p. 419, &c. is an interesting essay on the antiquity and history of "*Clocks and Watches*," in which the opinions of different writers are given and discussed:



and the author comes to the conclusion, that the earliest *horologia*, or clocks with weights, wheels, &c. are to be referred to the eleventh century. It is also inferred, that the Saracens were "the inventors of Clocks, as well as of most of the mathematical sciences." In the year 1232, the Sultan of Egypt sent a horologium to the emperor Frederic the Second. "In the fourteenth century, mention is made of the machine of Richard of Walingford, which has hitherto been considered as the oldest clock known." [*Beckmann, ibid.* p. 435.] The first clock (in the fourteenth century) publicly displayed, and placed in a tower, is said to have been put up at Padua, by Hubert, prince of Carrara, and was made by James Dondi, whose family afterwards were named Horologio. In the year 1356, a clock was placed in a tower at Bologna. In 1364, Charles V. of France caused a large clock to be fixed in the tower of his palace, and invited Henry de Wyck from Germany to visit and remain in Paris to execute the work. The following particulars of two celebrated church clocks afford some information on the subject.

"In the north transept of *Wells Cathedral* is a curious, ancient, and complicated clock, which is traditionally said to have been executed by Peter Lightfoot, a monk of Glastonbury, about the year 1325. Its circular dial represents the hours of the day and night, the phases of the moon, and other astronomical signs; and at the summit is a piece of machinery with figures of knights on horseback, or cavalry, which revolve round a centre at the time of striking the hours. At one angle of the transept is a statue of a seated man, which is connected with the clock by rods, and strikes the hours and quarters with his foot against a bell. This figure, without any intention of punning, is popularly called *Peter Lightfoot*." [*Cath. Antiq. Wells*, p. 116.] "The clock [in *Exeter Cathedral*] merits particular attention both from its remote age, and from the peculiarity of its mechanism. It was constructed on the now exploded principle of astronomy which regarded the earth as the centre of the universe, and it shews the hour of the day, and the age of the moon. On the face, or dial, which is about seven feet in diameter, are two circles: one marked from 1 to 30, for the moon's age; the other figured from 1 to XII twice over, for the hours. In the centre is fixed a semi-globe,

representing the earth, round which a smaller ball, the moon, painted half white and half black, revolves monthly, and, by turning upon its axis, shews the varying phases of the luminary which it represents. Between the two circles is a third ball, representing the sun, with a *fleur-de-lis*, which points to the hours as it daily revolves round the earth. Some additional works were added in the year 1760, to shew the minutes, which are painted in a circle over the ancient dial. This machine is wound up daily: the hours are struck upon the great bell." From fabric rolls, in possession of the Dean and Chapter, it is inferred, that this clock must have been constructed in the time of Edward III. In one of these rolls, for 1376-7, is the remarkable entry of 10*l.* 6*s.* 5½*d.* for "*Nova Camera pro Horologio.*" There are many other items for small expenses on the same machine. One of them, for the year 1424-25, serves to mark the customs of that age. "Expenses of John Woolston and John Umfray riding with two horses from Exeter to Barnstable, there to seek *Roger Clockmaker*, for mending the clock: viz. going, remaining there, and returning with Roger aforesaid, and his horse for three days, 5*s.* 3*d.*; for the hire of two horses for the three days, 2*s.*" [*Cath. Antiq. Exeter*, p. 116. See a long and interesting Essay, under the word *Clock*, in *Rees's Cyclopædia*.]

**CLOERE**, a prison, from the *British*, whence might be derived the old Lat. *cloeria*, which Du Cange conjectures to have been a corruption of *clauseria*, a *close* place of restraint. The dungeon, or inner prison of Wallingford Castle was called *Cloere Brien*. [*Kennett's Antiq. of Ambrosden*, p. 97].

**CLOGHEAD**, a name applied to certain slender round towers annexed to various Irish churches, the origin and object of which have occasioned much discussion. [*Fosbroke's Archæolog. Dict.*] (See **TOWER**.)

**CLOISTER**, **CLOISTERS**, *claustrum*, Sax.; *claustrum*, Lat.; *cloître*, Fr.; *kloster*, Ger.; is, in a general sense, a close, or inclosed place, surrounded by walls; but, according to common acceptation the word is now almost universally applied to a covered range of building, attached to a large church, or to a monastery. "Monasteries, as well as nunneries, are occasionally termed cloisters (from the Latin

*claudo*, I shut), because they were surrounded by walls; and hence those monks who lived within the monastery were called *cloistered monks*. The cloister was particularly applied to denominate the central square formed by the surrounding building."—*Booth's Anal. Dict.* I. 33.

A cloister is usually square in plan, having a plain wall on one side, a series of windows, with piers and columns, on the opposite side, and arched over with a vaulted ceiling, which is variously ornamented. It forms a passage of communication from the church to the chapter-house, refectory, and to other monastic, collegiate, or cathedral buildings. In England, a cloister appears to have been attached to all the cathedrals, and to most of the collegiate churches: there were some belonging to nunneries, to colleges, and to abbeys. In Italy, Germany, and France, the cloister is a common appendage to a large monastery, and is, in some instances, of great extent, is variously adorned, and, in some instances, occupied by tombs and paintings in fresco. In hot countries, it becomes an appropriate and pleasant place for protection from the heat of the sun; and in cold, wet climates, it affords useful and agreeable shelter from winds and rain: hence, in the former, its windows and arches are open; whilst in the latter, they are either wholly or partially filled up with glass.

A common appendage to the cloister, both in England and on the Continent, was a *lavatory*, or stone-trough, at which the monks washed their hands previous to entering the Refectory. [See LAVATORY.] The cloisters of Norwich, Durham, Worcester, Gloucester, Wells, and other English cathedrals, exhibit many different examples of this appropriate appendage.

From a MS. in the library of Corpus-Christi College, Oxford, it appears that Bishop Alcock, on his installation to the see of Worcester, in 1476, was led in procession, accompanied with all the authorities of the city, "about y<sup>e</sup> cloisters with solempne ryte, and synging "*Salve Festa*," to the station accustomed; where my lord preched a solempne sermon unto the peple, full grete of audience."—*Green's Hist. of Worcester, App.* p. xxxiv.

By one of Archbishop Langton's "Constitutions," A.D. 1222, the monks, nuns, and canons, are enjoined to preserve

silence ; and " that neither men nor women come within the bounds of a *cloister*, without leave of the superior." [*Johnson's Eccl. Laws*, 1222, sec. 43.]

On the Continent are several cloisters of an early date. " Those of the Latin Church," says Mr. Hope, " are all of them in the Lombard style : some, such as those of San Lorenzo and Santa Sabina, at Rome, and of San Stefano, at Bologna, are small and rude, and more like the courts of a mean habitation ; others, as those of San Giovanni Laterano, at Rome, and those of San Zeno, at Verona, are spacious, and formed of columns of the most fantastical shapes ; some coupled, twisted, and with spiral flutes ; and glittering—those at Rome, with white marble, inlaid with porphyry, with serpentine, and with gilt enamel ; and those of Verona, with the gold coloured marble of the Euganean mountains. The cloisters of the cathedral at Zurich, and of the monastery of Subiaco, in the papal states, are among the most elegant of continental examples. The latter was erected in 1235 ; and that of San Zeno, at Verona, in 1123." —*History of Architecture*, pp. 282, 3 ; and pls. 4, 5, 25, 44, and 45.

Dallaway [*Discourses on English Architecture*] says, the continental cloisters are inferior in architecture to those of England ; but the deficiency is partly made up by the paintings which they contain. Whewell [*Arch. Notes on German Churches*] refers to small cloisters, or courts adjoining the west fronts of some churches in Italy and Germany.

The *Campo-Santo* at *Pisa*, Italy, is among the most noted cloisters in Europe, its central area having been filled with sacred, or holy earth, brought from Mount Calvary. Its form is an oblong square, or irregular parallelogram, measuring 430 and 415 feet, in its longest extent, by 136 and 139 feet, at its ends. The width of each walk is about 32 feet. It was commenced in 1278, by Giovanni di Pisa ; and a chapel, adjoining its east end, was completed in 1464. Between the covered walk and the enclosed area is a series of 62 windows, having semicircular arches, and adorned with varied tracery, supported by tall, light columns, which divide each space into four lights. Some of these were formerly glazed, but the others were left open. The floor is paved with white marble, having bands of blue ; and the

inner roof is formed of timber. On the walls are numerous old paintings of "great interest, being some of the first productions on the revival of that art at the beginning of the 14th century. There is also a fine collection of marble sarcophagi, fragments of sculpture," &c.—[*Cresy and Taylor's Arch. of the Middle Ages*, 4to. 1829.] In the *Archæologia*, vols. xv., xx., and xxiii., are essays by Sir Henry Englefield, R. Smirke, the Rev. W. Gunn, Arthur Taylor, and Sidney Smirke, on the date and characteristics of the *Campo-Santo*, and particularly respecting the age of the mullions and tracery of the windows: the last writer is decidedly of opinion that the filling in of the windows is of subsequent date to the main building.

The Cloister attached to the Monastery of *Batalha* in Portugal, was erected about the end of the 14th century. It is extensive, and highly enriched; the arched vaultings being filled with beautiful tracery. There are openings from each avenue into the quadrangle, which is laid out as a garden, having, in the centre, a cistern; and in one angle is a large fountain. Length of each walk, 182 feet, by 17 feet 7 inches in width.

Many other distinguished Cloisters might be referred to in Italy, France, Normandy, Spain, Portugal, Germany, &c. but it may suffice to mention some of the most remarkable in England. That the Norman architects and monks had this appendage to their larger churches, may be inferred from the arcades remaining at the cathedrals of Chester, Winchester, and Canterbury.

The Cloister of *Salisbury Cathedral*, on the south side of the nave, was erected about the middle of the 13th century, and consists of a continued arcade, with a wall on one side, and a series of pointed windows on the other; each window being divided into four openings, by a clustered column and two single shafts, which descend nearly to the floor. The upper portion of the windows appears to have been originally glazed. From the piers, between the windows, buttresses project into the central area. (See Plate I. of BUTTRESSES, fig. 3.)

*Dimensions*.—Length of each walk, 181 feet, 9 inches; width, 18 feet; height of vaulting, 20 feet, 3 inches; interior area, a square of 140 feet.

On the north side of *Lincoln Cathedral*, is a Cloister, which was erected in the beginning of the 14th century, with the exception of the north walk, which was built by Sir Christopher Wren, with columns of Doric character, and semicircular arches; having above it a library in the same style. The vaulting is entirely of wood, with ribs and ornamental bosses.

*Dimensions*.—North and south walks, 118 feet; east and west, 90 feet long; width, about 13 feet.

The Cloister, on the south side of the nave of *Westminster Abbey Church*, was erected at different times, between the early part of the 13th, and the end of the 14th century. The windows are of different sizes, dates, and patterns; but the mullions and tracery of six of them have been lately removed, and another has been filled up with masonry. In the eastern avenue, which is loftier and more elaborate than the other three, are the mutilated remains of an ornamental doorway to the Chapter House; and various grave-stones, and monumental tablets, are distributed over the walls and floor. The south transept of the church is without a western aisle, the site of which is occupied by the eastern walk of this cloister; and the buttresses of the south wall of the nave, are constructed over the cloister, and are based in its central area.

*Dimensions*.—South walk, 150; north walk, 155; west walk, 139; and east walk, 145 feet long. Their width, from 15 to 18 feet; height of vaulting, from 18 to 25 feet. (See *Neale and Brayley's West. Abbey*, and the accompanying Plate III. of *ARCHES*, fig. 9.)

*Exeter Cathedral* had formerly a spacious and very fine Cloister, which was in progress from 1331 to 1410, when it was completed by Bishop Stafford. In a Roll of 1331–2, William Cannon, of Corfe, agrees to furnish “twenty-nine columns for the cloister for 21s. 9d.; the price of each, 9d.” [*Britton's Cath. Antiq. Exeter*, p. 93.] This cloister was, however, destroyed during the Commonwealth.

The Cloister adjoining *Norwich Cathedral* was commenced in 1299, and finished in 1430. Its windows were originally glazed; and their tracery exhibits the progressive changes in the style of architecture during the time of their erection. Amongst the forty-five windows of which it consists, there are no less than ten different patterns in the

tracery. There are two lavatories at the south-west angle, and the roof is enriched with numerous bosses, shields, and sculptures, at the junction and intersection of its ribs.

*Dimensions.*—Length of the avenues, from 175 to 177 feet; their width, 14 feet 9 inches; height of vaulting, 15 feet. [This cloister is fully illustrated in *Britton's Arch. Antiq.* vol. III.; and several of its details are delineated in the accompanying plates. See more particularly Plate II. of CAPITALS, figs. 10 and 11; FINIALS, fig. 3; Plate II. of TRACERY OF VAULTED CEILINGS, figs. 2 and 7.]

Attached to the *Cathedral of Worcester* is a Cloister, which was erected about the year 1380; and consists of seven windows in each walk, with intermediate piers projecting into the avenues; the soffits of the arches between the windows are filled with tracery. The piers are pierced horizontally with square apertures at the height of a few feet from the floor, a feature peculiar to this cloister. The ribs of the vaulting are ornamented with various sculptured bosses, shields, and figures.

*Dimensions.*—East walk, 125 feet; west, north, and south walks, 120 feet long; width of each, 16 feet; height of vaulting, 17 feet.

*Gloucester Cathedral* has a Cloister (completed in 1390), of the most highly decorated class in the kingdom; the roof being covered with elegant and elaborate fan-tracery; and the windows, which are raised very high above the pavement, having been formerly filled with stained glass. In the north walk is a spacious lavatory, still remaining, and a small recess in the wall, for the towels, with groined and ornamented ceiling. In the south walk are the remains of some recesses, formerly termed *carols*, or *carralls*, which contained seats and desks, to which the monks are supposed to have retired for the purpose of study, or to copy ancient manuscripts. In a "*Survey of the Tower of London*," 24 Henry VIII., is the following entry: "*Item made new in the Quene's dynyng chambre a greate carrall wyndow stounding on the west syde, and lenyng places made new to the same.*" *Bayley's History of the Tower*, pt. I. app. XIX. "This cloister," says the account by the Society of Antiquaries, "is acknowledged to be the most elegant and

perfect in England. The proportions are extremely beautiful, and the ornaments superb."

*Dimensions.*—Length of each walk, about 147 feet; width, from 12 to 14 feet; height of the vaulting, 17 feet.

At the *Abbey Church of Tewkesbury*, are the remains of a Cloister, which appears to have been very richly ornamented, and somewhat in the style of that of Gloucester Cathedral.—*Bennett's History of Tewkesbury*, p. 146.

The Cloister at *Durham Cathedral*, built about the beginning of the fifteenth century, is chiefly remarkable for the regularity of its form, and the simplicity of its vaulting. Its form is delineated at R. in the accompanying *Ground Plan of Durham Cathedral*. At S. are the remains of an octagonal lavatory. Length of each avenue, 145 feet by 15 feet in width.

At *Lacock Nunnery*, Wiltshire, is the most perfect *domestic Cloister* in England. It bounds three sides of a quadrangle. Its windows were formerly glazed: the roof is still ornamented with bosses and shields. It was erected about the time of Henry IV., and is of comparatively small dimensions, the length of each walk being only 81 feet by 8 feet 9 inches in width.

The Cloister on the south side of *Wells Cathedral* was erected by Bishops Bubwith and Beckington, between the years 1407 and 1465. Like that at Lacock Nunnery, it bounds only three sides of a quadrangle; the fourth side of which adjoins the nave of the church. It has a vaulted roof, with numerous bosses: there is an ancient lavatory, or well, within the area. The eastern avenue has a library above it, and over the western avenue are other rooms used as the registry.

*Dimensions.*—East and west walks, 162 feet; south walk, 158; by 13 feet in width.

The *Colleges of Oxford and Cambridge* were mostly provided with Cloisters, some of which are still preserved, but others have been destroyed. In Oxford, that of *Magdalen College* is the most celebrated; but that of *Christ Church*, designed and executed at the cost of Cardinal Wolsey, was the largest in England. It is now entirely gone.

The Cloister of *Magdalen College*, was erected by Bishop



Waynflete in the 15th century. The arches of the windows are flat; their tracery rudely executed; and the ceiling, which is composed of ribbed oak, is plain and low.—See *Buckler On the Architecture of Magdalen College*, p. 49–56.

*New College*, Oxford, has also a Cloister, which was built by William of Wykeham towards the end of the 14th century. It has a roof of oak, and its central square and walks are appropriated to interments.

At *Cambridge*, the Cloister of *Trinity College* is an open arcade of the Doric order, with three Doric portals.

Attached to the collegiate chapel of *St. Stephen, Westminster*, are the remains of one of the most highly enriched and beautiful Cloisters in England, which was erected by Dean Chambers in the time of King Henry the Eighth. It is the only example remaining of a cloister of two stories: it has two oratories, or chantry chapels, projecting into the quadrangle, and approached respectively from the upper and lower western avenues. The roof is vaulted, covered with fan-tracery, and adorned with finely sculptured bosses and shields. Stow tells us that these cloisters of “curious workmanship,” were erected at “the charges of 11,000 marks.”

*Dimensions*.—East and west walks, 89, north and south walks, 75 feet, long; height of the lower avenue, 14 feet, upper story, 13 feet; width, 12 feet, 6 inches. [See *Britton and Brayley's Ancient Palace of Westminster*.] The Cloister which adjoined the south side of *Old St. Paul's Cathedral, London*, was also in two stories, and within the space which it inclosed was the chapter house, perhaps the only instance of such a situation. This cloister is said to have been erected in 1260; each walk was 91 feet long by 10 feet wide. The north side remained till the year 1549.—*Dugdale's St. Paul's*, p. 87.

CLOOSE, or CLOSE, (Nicholas), was a fellow of King's College, Cambridge, at the time of its first foundation, and was, in 1452, Bishop of Lichfield and Coventry. Henry VI. made him overseer and manager of all his intended buildings for King's College; and Hearne, in the preface to his *History of Glastonbury*, p. lxx., says it appears from the books of the College, that his father, who was a Fleming, was the architect of the chapel of that college.—*Britton's Arch.*

*Antiq.* vol. i. p. 4; *Walpole's Anecdotes*, by *Dallaway*, vol. i. p. 177.

**CLOSET**, *dýran*, Sax.; *clausum*, Lat.; a cupboard, an inclosed place, or a small apartment attached to a larger. Formerly closets adjoined chapels, as private oratories; the Will of Henry VI. contains directions for making a "closet with an altar therein," on each side of King's College Chapel, Cambridge. [*Arch. Antiq.* vol. i. p. 11.] Leland, in his description of Wressel Castle, says, "the haule and the grete chambers be fair, and so is the chapelle and the *closettes*."—*Itinerary*; vol. vi. p. 54.

**CLOTA**, low Lat.; an arch; a vaulted room. In a French record dated in 1387, the word *clote* occurs with the same signification.—*Carpentier Glos. Nov.*

**CLOTONUS**, low Lat.; a subterraneous vault. The term appears to denote a crypt in the following passage from an account of payments in a record of the year 1334: "Item, Solvi pro oleo lampadis, quæ comburit in dicto *clotono*, in die Ascensionis Domini, iiij. den. obol."—*Carpentier Glos. Nov.*

**CLUSELLA**, **CLAUSELLA**, from the Lat. *clusus*, inclosed, or shut up; a fort, or small castle, within an inclosure, or a close. In the *Statutes of Raymund, Count of Toulouse*, 1223, it is ordered that *Clusellæ*, within suspected or ill-reported places should be destroyed or shut up. "Omnes caband suspectæ à communi castrorum habitatione remotæ, et speluncæ inforciatæ, et *Clusellæ*, in locis suspectis et diffamatis destruantur vel obturentur." The word *clausella* is used, with the same signification, in the acts of the Council of Biturges, in 1246.—*Du Cange*. (See **CASTLE**.)

**CLUSTERED COLUMN**. (See **COLUMN**.)

**COAME**, to crack. Googe in his "*Whole Art of Husbandry*," p. 100, says, "the squared and the round, or the whole timber, doth *coame* and gape, specially the round, because it is fuller of pith, and therefore renteth and *coameth* in every place."

**COB-WALL**, a wall made of straw, lime, and earth. The cottages of the poor in many parts of Somersetshire, Devonshire, and South Wiltshire, are wholly constructed of these materials.

**COCHLEA, COCHLEARE, COGLA**, low Lat. ; a lofty round tower, with a corkscrew staircase leading to the summit ; thus named from the Lat. *cochlea*, winding stairs. *Isidor. Origin.* lib. xv. cap. 2. *Cochlea* also signifies a secret passage in the walls of a building. "*Cochleæ sunt viæ muris inter-volutæ latenter.*" — *Durand. Rational.* lib. i. cap. 1, num. 37.—*Du Cange.*

**COCKEY**, a common sewer.—*Parkin's History of Norwich*, p. 239.

**COCKLE STAIRS**, a winding staircase. (*Fosbroke's Enc. of Antiq.* p. 123\*.)

**CÆLUM**, *concameratio lacunar*, Lat. ; *cielo di camera*, Ital. ; the ceiling, or roof of a church is thus styled by Gervase of Canterbury, in his Treatise *de Combustione et Reparatione Dorobern. Eccles.* "*Cælum inferius egregie depictum, superius verò tabulæ plumbeæ ignem interius ascensum celaverunt.*" — See also, *Tho. Stubbes*, in *Pontif. Eborac. Angl. Sacr.*

**CÆNALE**, a tavern, or a dining-room. The *cænaculum* was the supper-room in ancient Roman houses.

**COF, COFA, COVE**, a chamber, or a bakehouse.

**COFFER**, *coffre*, Fr., from *cof*, Welsh, a hollow trunk ; a chest, or a box. In architecture it signifies a panel in the ceiling of a room, or portico, or a square depression or sinking in each interval between the modillions of the Corinthian cornice.

**COFFIN**, probably from *cofe*, *cofa*, Sax. a cave ; whence *coffne*, a coffer ; *coffre*, Fr. ; *cofano*, Ital. ; *cofin*, Sp. ; corresponding by analogy to the Greek *κόφινος*, a basket : the chest, or box in which a dead human body is buried, or deposited in a vault. This word appears to owe its origin to the ancient custom of burying the dead in caves, a practice which prevailed not only among many civilized nations of antiquity, but also with the barbarian tribes, and is still, we believe, not uncommon in some half-civilized countries. The coffin was made of stone, lead, or wood, — those of stone, of the oldest sort, were commonly sunk into the ground up to their lids, upon which were inscribed the names and titles of the persons they contained, with no other ornament

than a cross, or a pastoral staff. [See CHEST.] In the north aisle of the choir of York Cathedral are two ancient Roman stone coffins of extraordinary size and character, which were discovered under ground at Clifton, about a mile north of the city. Each consists of a single block of stone, measuring seven feet in length. A skeleton was found in one of them. [*Britton's Cath. Antiqs., York.*] Stone coffins appear to have been appropriated to persons of high rank, and to the dignitaries of the ancient church. "Earthen coffins, and sepulchres formed of tiles, were in some instances made use of by the Romans. These, as well as the stone coffins, have been found to contain not only the remains of bodies buried entire, but also cinerary urns. Coffins of lead have likewise been dug up in burial places of the Romans. A stone sarcophagus, or coffin, inclosing a skeleton, was discovered in 1813, in the suburbs of St. Albans, the Roman Verulamium. It was in the form of an oblong trough, perfectly plain, of the same width throughout, and without any circular inclosure for the head, as in the stone coffins of the middle ages; the lid was five inches thick. Besides the skeleton, the coffin contained three glass vessels of different forms, which were found standing in different parts of it. This coffin was afterwards removed to St. Michael's Church."—*Bloxam's Monumental Architecture and Sculpture*; and see *Gough's Sepulchral Monuments*.

COIN, QUOIN, *cuneus*, Lat.; *coin*, Fr.; a corner, or wedge: the corner of a building, a corner-stone. The term occurs in the latter signification in *Smith's Antiquities of Westminster*, in records relating to the building of St. Stephen's Chapel. Generally, all quoins in buildings project from the regular plane.

COLE (John), was the architect, master mason, or builder of the spire, or *broach*, of Louth Church, in Lincolnshire, between the years 1501 and 1505. For particulars respecting which, See *Arch. Antiq.* vol. iv., and *Archæologia*, x. 72.

COLECHURCH (Peter), was the curate or chaplain of St. Mary Colechurch, London; and, in the year 1176, began to erect the first stone bridge across the Thames at London. It is also stated by Stow, that he had previously erected a bridge

of elm across the same river. That of stone, however, he did not live to complete, but, dying in 1205, was interred in a chapel which he had built within its central pier, and dedicated to Thomas à Becket. The bridge was thirty-three years in progress, was 926 feet in length, 20 feet in width, and rose 40 feet at the centre above the surface of the water. There were as many as 20 pointed arches supported by piers of from 25 to 34 feet in thickness. [*Britton and Pugin's Public Buildings of London*, II. 304; and see *Thompson's Chronicles of London Bridge*, p. 58-91.] Notwithstanding the numerous alterations made in different ages, some extensive remains of the work of this architect were found on removing the late bridge.

**COLLAR**, the same as cincture, a hollow moulding near the capital or at the base of a column.

**COLLAR-BEAM**; a beam in the roof of a building, above the rafters, and occasionally framed into a queen post in trussed roofs.

**COLLEGE**, from *colligo*, which forms *collegium*, Lat. a fraternity, or society, living under the same statutes or rules: also the edifice for the residence of such society, supposed to be detached from the world for the purposes of study or religion. A number of colleges together constitutes an university. An English college generally consists of one or more spacious courts, surrounded by buildings, which contain the sleeping apartments, a hall, or refectory, a chapel, and lecture rooms. The most famed universities of England are those of Oxford and Cambridge. The establishment of colleges or universities is a remarkable era in literary history. The cathedral and monastic schools were first confined to the teaching of grammar and music: but when colleges were regularly established, professors were appointed to teach other sciences. Authors differ in opinion respecting the first established college, both as to time and place. [See the *Histories of Oxford and of Cambridge*.] Besides the colleges of those two eminent Universities, there are others at Edinburgh, Aberdeen, and Glasgow, in Scotland; at Dublin, in Ireland: and the following in London still retain the name: viz. the *College of Civilians*, commonly called *Doctor's Commons*; *Gresham College*; *College of He-*

*ralds*; *College of Physicians*; *College of Surgeons*, &c. The colleges of Italy, particularly the *Collegio de Gesuiti*, and the *Collegio della Sapienza*, are among the finest edifices in modern Rome; and the Jesuits' Colleges at Genoa are distinguished by the beauty of their architecture.

At Ashridge, in Buckinghamshire, a *college* was founded at the end of the 13th century, by Edmund, Earl of Cornwall, for a rector and twenty canons, called *Bonhommes*. Of this religious order there was no previous establishment in England; and there were never more than two or three of them.—*Todd's History of Ashridge*.

COLLEGIATE CHURCH, or CHAPEL, a Christian edifice to which belongs an ecclesiastical establishment of different clergymen, denominated deans, wardens, and fellows. "Collegiate churches and chapels," before the Reformation, "consisted of a number of secular canons, living together under the government of a dean, warden, provost, or master; and having, for the more solemn performance of divine service, chaplains, singing-men, and choristers belonging to them." [*Tanner's Not. Mon.*, by Nasmith, pref. p. xv.] The principal collegiate edifices in England, are those at Southwell, Nottinghamshire; Westminster, Middlesex; Ripon, Yorkshire; Windsor, Berkshire; and King's College, Cambridge. There were two classes of collegiate churches: namely, those of royal, and others of ecclesiastical foundation, both of which were governed by deans and chapters.

COLLICIÆ, COLLIQUIÆ, Lat.; pipes, gutters, gutter-tiles.

COLLISA PORTA, low Lat., *porte coulice*, Fr., from the Latin *collisus*, dashed, or thrown together; battered; and *porta*, a gate: a portcullis. In the *Chronicon Senoniense*, cap. 13, quoted by *Du Cange*, it is said that "some one ascended the gate of a fortress and let down the portcullis (*portam collisam*) from above."—[See PORTCULLIS.]

COLONNADE, from *columna* Lat., a column; *colonnata*, Ital.; a range, or series of insulated columns supporting an entablature, or a succession of open arches: one of the most imposing works of architectural design. Colonnades are various in form, design, and application, and are composed of an indefinite number of columns. In temples and porticoes, where a colonnade of four columns support the en-

tablature, the temple is termed *tetrastyle*; when six, *hexastyle*; when eight, *octastyle*; and when ten, *decastyle*. When the colonnade is in the front of, and projecting from, a building, it is termed a *portico*; when it surrounds a building, a *peristyle*; and when it is double, as in many of the ancient temples, it is called *polystyle*. The ancient Egyptians employed the colonnade as an ornament for the interior of their temples to a great extent. The Greek temples present many colonnades of great beauty and simplicity in their arrangement; but there is not any evidence that the Grecian architects ever employed coupled, grouped, or clustered columns, in any of their works. The ruins of Palmyra and Baalbeck, the Temple of Jupiter Olympius, at Elis, and the splendid ruins of the Parthenon, at Athens, with the magnificent Temple of Neptune, at Pæstum, afford, perhaps, the finest known examples of external colonnades in the world. The celebrated wings, or colonnades of *San Pietro*, at Rome, erected by Bernini, consisting of 280 columns, each 40 feet in height, are considered the finest architectural works of the kind in Europe. (See COLUMN, PORTICO, TEMPLE.)

**COLOSSEUM**, from the Greek primitive word *κολοσσος*, applied generally to any thing of great magnitude, and particularly to a large statue, is the name of the Flavian amphitheatre at Rome, once the largest building of the kind in the world, and so called from its extraordinary magnitude. It was built A. D. 72, by the Emperor Flavius Vespasian, after returning from his victories over the Jews. It occupied five years in building, and no less than 30,000 Jewish captives are said to have been engaged in its construction. It was finished by Titus, who commemorated the dedication of it to his father, by the sacrifice of five thousand wild beasts, and by a series of combats and games, which lasted for one hundred days. The Colosseum was divided into three parts, or tiers: the *orchestra*, or lowest division, being set apart for the emperor, senators, and other persons of rank; the *equestraria*, for those of the equestrian order; and the *popularia*, for the people. It would accommodate 87,000 spectators, and was of an elliptical figure; the exterior circumference of the ellipse being 1763 feet: the greatest diameter, 560 feet; and the height of the building, 160 feet. —See *Maffei on Amphitheatres*; *Fontana's Anfiteatro Flavio*;

*Cresey and Taylor's Arch. Antiq. of Rome*, and the article AMPHITHEATRE.

**COLOSSUS** (derivation and signification as above). The formation of large statues was common amongst different nations of antiquity. The Chinese and other Asiatics, the Egyptians, and the Greeks, have been celebrated for works of this class. The Cavern Temples of India, the ruins of Egypt, of Athens, and of Rome, afford numerous specimens of gigantic statues. Many colossal figures, and fragments of colossi, have been found by travellers in different parts of Egypt, and some of the latter have been removed to England. Among the most interesting of these, may be mentioned the bust now in the British Museum, which has been denominated the "Head of the younger Memnon." That of the Apollo, called the Colossus of Rhodes, the work of Chares, a disciple of Lysippus, was esteemed one of the seven wonders of the world. It was 105 feet in height. The colossal statues of Phidias, according to the testimony of Pausanias, Cicero, Pliny, and other classical writers, were among the most noble works of ancient art. The Colossus of Tarentum, by Lysippus, is also recorded as a performance of exceeding beauty. The Roman colossi were scarcely inferior to those of Greece; the bronze Colossus of Apollo, erected by Augustus, the Jupiter of Leontium, in Sicily, the Jupiter Capitolinus, the Farnese Hercules, the Flora of the Belvidere, the magnificent Dioscuri on the Monte Cavallo, the statue of Alexander the Great, in the Colonna Palace, and the Colossus of Antoninus, may be enumerated among the finest specimens of ancient sculpture.

**COLUMBARIUM**, from *columba*, Lat., a dove; a term originally applied to a dove-cote, or pigeon-house, and afterwards to the apertures made in the walls of ancient Roman cemeteries, for the reception of funeral urns.

**COLUMELLÆ**, Lat., small pillars; synonymous with Balusters; usually placed on the upper parts of buildings, in balconies, staircases, and terraces.

**COLUMNEN**, Lat., a principal support in building; a main beam.

**COLUMN**, *columna*, *columen*, Lat.; *colonna*, Ital.; *columna*, Sp.; *colonne*, Fr.; *coulouenn*, Arm.; *colou*, Welsh; a stalk, stem, or prop: derived from a Celtic word signifying the stem



of a tree, which is said to have been first used for the purpose. (See PILLAR AND SHAFT.) In strictness, the shaft of a column consists of a single block of a cylindrical form, whether of stone, marble, iron, or other material: if formed of many pieces, it is a *pillar*, from pile, but these names are often confounded by the most critical writers. Having already treated of the upper and lower members of the column, under the words BASE and CAPITAL, the shaft only remains to be considered. This is usually of a circular, or cylindrical form, but it is occasionally square, oval, octagonal, and polygonal.

The column is a distinguishing and important feature in architecture, and is one on which artists of different ages and nations have exercised their fancy; controlled, in some cases, by the canons of science and taste, but wantoning with every degree of licentiousness in others. In the early ages of the civilized world, in India and in Egypt, we find many grotesque and capricious specimens; also in Lombardy and in the Western parts of Europe in the middle ages. Those of Greece and in parts of Italy, in the classic times, are generally referred to as examples of harmonious proportions, of dignified forms, of graceful symmetry: but there are many in the Christian edifices of the thirteenth and fourteenth centuries, which are equally entitled to the admiration of the architect and artist. They are replete with variety; they manifest novelty; and peculiarly belong to, and harmonize with, the light, lofty, and poetical architecture in which they constitute a marked feature. With bases, shafts, and capitals of great variety and beauty, they become useful in construction, and ornamental in composition. Insulated in shafts of masonic materials, or in a single stone, clustered, and compounded of numerous mouldings, both convex and concave; grouped in four or five cylinders, and braced by bands of mouldings, the great churches of Europe present them in endless diversity of design. Almost every half century, from the tenth to the middle of the sixteenth century, some new variety of form, proportion, or ornamental detail, was invented and applied to this member of a building. To define and characterize all these varieties would occupy a larger space than can consistently be devoted to one subject, and would, in fact, embrace the history of civil architecture: it

must suffice to notice some of the most remarkable examples, and refer the reader to illustrations, to examples, and to books.

Columns are chiefly designated and distinguished by the forms of their capitals; but they also exhibit abundant variety in the figures, proportions, and decorations of their shafts. They may be classed and arranged under the following heads: Egyptian; Indian, of ancient and of modern date; Grecian, of the several classic orders, namely, Doric, Ionic, and Corinthian; Roman, of two orders—the Tuscan, derived from the Grecian Doric, and the Composite, from the Corinthian; and the columns used in the religious buildings of the middle ages. Some varieties of the latter class are represented in the accompanying engraving, and will be referred to in the sequel.

The column is of high antiquity in architecture, being mentioned both in the Scriptures and in the Odyssey. The Temple of Solomon and the Palace of Ulysses are said to have had columns of *wood*. Pausanias states that timber was employed for the same purpose in the Temples of Neptune, in Arcadia, as also in those of Elis.

*Egyptian columns* are of various forms and proportions, but are mostly of stone, in single blocks, as the abundance of that material, in Egypt, allowed the architects to employ it in their magnificent temples. The Egyptian column seldom has a base, and, when this member is added, it is generally a simple plinth. The shaft is in some instances square, in others polygonal, and sometimes ornamented with convex flutings. The capital is adorned with foliage, and resembles a vase, or sometimes a reversed bell. — “Genuine Egyptian pillars, as a general rule, are of an irregularly rounded form, but of a diameter varying in different parts of the height; and the intercolumniations, perhaps, differ but little from the proportions of the old Doric temple. There is a peculiarity in the columns of the portico of Ashmounein, not found, we believe, elsewhere in Egypt. Instead of being formed of large masses placed one above another, they consist of irregular pieces, fitted together with such nicety, that it is difficult to detect the lines of junction; and this illusion is aided also by the form of the columns. The bottom is like the lowest leaves of the lotus, after which we see a number of concentric rings, binding

the column just like the hoops of a cask; and again, above them the column is worked in such a way, by vertical cuttings, to present the appearance of a bundle of rods, held together by hoops; the whole has the appearance of a barrel: the columns are about 40 feet high, including the capitals. Their greatest circumference is about 28½ feet, at the height of 5 feet from the ground, for the column diminishes in thickness both towards the base and the capital. These columns were painted yellow, red, and blue. Similar pillars are found in the temple at Gournou.'—*Hamilton's Egyptiaca*, and *British Museum, Egyptian Antiquities*, vol. I.

In the stupendous *Cavern Temples of Ellora and Elephanta*, in Hindoostan, the column is commonly short, stunted, and massive; varying not only in size but in decoration.—(See *Daniell's Views in India*.)—The capital, which appears literally to support the whole superincumbent roof of solid rock, often represents a cushion compressed by the immense weight above. The bases of Hindoo columns are sometimes octangular, graduating upwards to a multangular shaft, which frequently terminates in a circular upper shaft. Many of these are elaborately adorned with sculpture. The splendid column of Benares, according to Hodges, is in its elements essentially Indian, while its ornaments are purely Greek. In the ancient Jain Temple of Komulmair, the columns differ from the general massive style of Hindoo architecture: in the elegant colonnaded portico of that remarkable temple they are slight and tapering, and are crowned by projecting cornices. Engravings of three singular Hindoo columns are given in Colonel Tod's elaborate work on "*Rhajasthan*," from the Temples at Chandravati, and exhibit an extraordinary variety of enrichment in every part of the base, shaft, and capital.

The *columns of Persepolis*, the principal existing remains of Persian architecture, are of white marble, and are surmounted by figures of monstrous animals.

In the early ages of Greece and Rome columns appear to have been low and massive: Pliny (*Nat. Hist.* xxxvi. c. 22.) describes their height to have been about one-third that of the whole building, but, in later times, their altitude increased. The five classical orders of architecture are known to be cha-

racterised by the forms and proportions of their columns, respectively. [See ORDER.] In all the remains of Grecian buildings, and in many of the Roman, as in the portico of the Pantheon, the shaft is always the frustum of a cone or conoid, tapering from the base to the capital: the practice of giving an entasis [see ENTASIS], or swell to the middle of the shaft, is obscurely mentioned by Vitruvius, and has been much followed by modern architects. The most distinguished ornament of the classical column is the fluting of its shaft, which produces a beautiful variety of light and shade on the surface. In the Roman orders these flutings are occasionally filled in with torus mouldings which reach one-third of the height of the shaft from the base.

The ancients occasionally formed columns of gravel and flints of various colours, cemented together, which hardened sufficiently to bear a polish. Some of these have been discovered near Algiers among the supposed ruins of Julia Cæsarea; and the manufacture of them having been revived in modern times under the name of *scagliola*, they are much used for interior decorations.

Columns were also made sometimes of precious and costly materials,—as the crystal columns of the theatre of Scaurus, mentioned by Pliny, and those of translucent alabaster in the church of St. Mark, Venice.

The shafts of many large single columns, as that of Trajan, at Rome, are formed of many courses of stone, or blocks of marble. Smaller columns are formed of three or four pieces, and are called by the French *colonnes par tronçons*. They often build them in courses, corresponding with the courses of the ashler work, as in the cyclostyle of the drum of the church of St. Genevieve, formerly the Pantheon.

In different times and countries, single columns have been erected for a variety of purposes: for *astronomical observations*,—*chronological records*,—*funeral monuments*,—*boundary marks*, &c. Some were raised to denote distances from one place to another, and were called *miliary columns*; others to indicate the *ebb and flow of tides*; and others to serve as *lighthouses*. Columns ornamented with *rostra*, or the sculptured prows of ships, were intended to commemorate naval victories; and, besides these, and others which might be mentioned, were the well-known commemorative,

honorary, or triumphal columns, which constitute the most splendid ornaments of the kind in ancient and modern art. The most celebrated of these were the two raised in honour of *Trajan*, and of *Antoninus Pius*, at Rome: that commonly termed *Pompey's Pillar*, near Alexandria, in Egypt, and the remains of the triumphal column of *Arcadius*, at Constantinople, were probably of the same class. *Buonaparte's column*, in Paris, is justly noted. In Great Britain, we have the *Monument* of London, designed by Sir Christopher Wren, a memorial of the great fire of 1666; and one raised to the memory of the *Duke of York*, near Pall Mall, of the size and proportions of Trajan's column: there is another to the memory of *Lord Nelson*, on the Calton Hill at Edinburgh.

*Trajan's Column*, at Rome, is commonly considered to be of the Doric order, though called Tuscan by the Vitruvians. Its shaft consists of 34 pieces of Greek marble, which are covered with sculptures, arranged spirally round it, representing military exploits. It is raised on a pedestal 19 feet in height, the shaft being 13 feet in diameter at the base, and the whole is 132 feet high. A folio volume, with numerous engravings, illustrating the construction and embellishment of this column, and of that of Antoninus, was published by Piranesi.

The column of *Antoninus Pius*, in Rome, is also of the Doric order, and of the same general character in embellishment as that of Trajan, though much inferior in its execution. Its shaft is eleven feet and a half in diameter; and its height (including a pedestal of 26 feet high) is 123 feet.

*Pompey's Pillar*, at Alexandria, in Egypt, is of the Corinthian order, with a shaft of a single block of granite, well polished, and of the most skilful workmanship. The whole height is a fraction more than 92 feet, of which the shaft alone is between 63 and 66 feet.

The *Monument of London* is the loftiest, if not the most beautiful, of modern columns. It is of the Italo-Vitruvian Doric order, with a fluted shaft, and measures 202 feet in the whole height; the diameter of the shaft being 15 feet at the base.

Forsyth's remarks on the columns in the church of St. Paul, Rome, are deserving of attention: "The columns which

support the nave are admirable for their marble, their proportions, and their purpose. Here, indeed, they are aliens, removed, it is said, from Adrian's tomb, and forced into these ailes as a matter of convenience. In the cloister are other columns, true natives of the place, tortured into every variety of ugliness; some spiral, some twisted, some doubly twisted, some spiral and twisted at once, with the hideous addition of inlay." [*Remarks on Italy*, i. 192, 3d ed.] Again, his comments on a *circular arrangement of columns* in the church of St. Stephen, in Rome, are characteristic of the originality of his views and criticism. "So admirable is the effect of insulated columns and of a circular plan, that all the barbarisms of that ambiguous temple, or church, or bath, or market-place, called *San Stefano Rotondo*, cannot defeat it. Those ill-set and ill-assorted columns, that hideous well in the roof, that tower of Babel in the middle, that slaughter-house of saints painted round the wall; all those are disarmed and lose the power of disgusting; for the very plan alone fascinates the mind with the full perception of unity; of a whole varied but not concealed; while the two circles of the peristyles change their combinations at every step, and the shadows projected from one luminous orb play fancifully on the pavement. A third ring of columns is lost in the wall."—*Ibid.* 193.

Mr. Hope [*History of Architecture*, pp. 251–7, 432] enters into a full enumeration of the different varieties of columns which characterise the early Lombard churches:—he says "the base is usually a mere block, rounded at the summit and squared at the sides; the shaft is in general equal in diameter from the root to the summit; its height bearing no fixed proportion to its diameter. Where strength is necessary, or their materials less compact, the columns appear a short thick trunk, as at Norwich, Gloucester, Durham; [See *PLATE, Compar. Cath. Churches*], &c., but the interiors of these columns have been found to be filled up with rubbish, or small stones bedded in mortar. Where they are merely ornamental, the shaft grows to a tall slender reed, and is sometimes divided by moulded bands and string courses into different articulations before it reaches the capital; and sometimes, from one division of the shaft rises a higher one of less diameter. When supporting any

great weight they are large, insulated, or single; but against walls and piers, they have smaller shafts before or beside them.

Where they support light arches they are either single or doubled: and they are coupled indifferently either along the face, or in the depth of the impost. In the cloister of San Lorenzo, and Santa Sabina, at Rome, the coupled columns are arranged in both these ways, alternately; the single columns carrying brackets in order to give as deep a base to the imposts of the arches as those which are double.

Sometimes, as in the church of Boppard, they are quadrupled; but in the Lombard style, columns are never so clustered that each shaft or stalk should be prolonged above the capital in the rib of an arch. Sometimes, especially in porches and tombs, small columns, instead of rising from the ground, rest on the backs of monsters; a species of base, which, in the Dome of Worms, is continued throughout a whole colonnade; whilst, at other times, the columns rise from brackets at some distance from the ground.

The larger and more essential columns are generally round and plain, the smaller frequently polygonal, fluted or reeded, or formed of ribbands or basket-work, or consisting of smaller columns twisted together perpendicularly, spirally, or in zigzags, and in other whimsical ways.

Examples of *twisted columns* occur in the *Baldacchino* of St. Peter's Church, Rome, the Cloisters of San Giovanni Laterano, and San Paolo, at Rome, and in many other buildings. A zigzag moulding was often carved horizontally, as at *Waltham Abbey Church* [See fig. 9, PLATE of COLUMNS], and sometimes vertically as at Barfreston, Kent, and South-Weald, Essex. The spiral fluting is exemplified in fig. 3 of the same Plate, from the crypt of Canterbury Cathedral. The south door-way at Earl's Barton has a column wreathed with circular mouldings, which, from its resemblance to a rope, has been called the *Cable moulding*, of which pattern there exists numerous examples. Other columns are adorned with diamond-shaped network, as at Iffley Church, near Oxford.—See *Britton's Arch. Antiq.* vol. v.

The capitals of columns in the Lombard style are either rude imitations of the Doric, Corinthian, or Composite, or ornamented with spear-heads, foliage, or scroll-work.

In some places they are formed of inverted cones with the four sides flattened, as in St. Ethelbert's Tower, Canterbury. Many capitals are composed of imitations of animated beings of all sorts, real and monstrous, as in Canterbury Cathedral, and in many other English and foreign buildings. The column in buildings of the middle ages generally carries either a rude and clumsy architrave, on which rests the imposts of an arch, or the corbels of the wall-plate.

In the more advanced periods, however, of the pointed style, the columns, which had been formerly distinct, but, close to each other, were united at the base and capital into one single mass: but the architects of the period still gave to the entire body the appearance of a bundle of separate cylinders, each branching out into the arches, or ribs of the roof; and the column thus formed has received the name of a clustered column.

The annexed *PLATE of Columns*, with their respective archivolt mouldings, exhibits twelve specimens, mostly of the Anglo-Norman era. No. 1, from the tower-window of Earl's Barton Church, Northamptonshire, resembles some at Brixworth, in the same county; both having been assigned to the Saxon period: 2, from the greater, or Ethelwold's, crypt at Winchester: 3, from the western crypt of Canterbury Cathedral, and 11, from the eastern crypt of the same church: 4 and 6, from the crypt of St. Peter's Church, Oxford: 8, from the crypt of Repton Church, Derbyshire: 5, from Malmsbury Abbey Church, Wiltshire: 7, from the Conventual Church, at Ely: 9, from Waltham Abbey Church: and 12, from the church of St. Cross, Hampshire: 10, is a shaft of lighter proportion from St. Peter's Church, Northampton, which affords an early instance of the moulded band, near the middle of the shaft. Mr. Garbett, in a letter quoted in *Britton's Winchester Cath.*, contends, that the column, fig. 2, is a genuine specimen of Anglo-Saxon work of Ethelwold's erection, at the end of the tenth century. Bentham [*History of Ely Cath.*], Millers [*Description of Ely Cath.*] and Lysons [*Mag. Brit. Cambridgeshire*] are decidedly of opinion that the Conventual Church at Ely [column, fig. 7] was erected in the seventh century.

In the two *PLATES of CAPITALS*, three of *ARCADES*, three



of ARCHES, and, more particularly, in the two of BASES, several varieties of the column are shewn: and it should be observed, that each marks a different age and class, or style of architecture. For the position of columns in a building, as well as for their relative sizes, it will be expedient to refer to the engraved *Plan* of the CRYPT of *Canterbury Cathedral Church*; to the two *Views* of the same crypts; to the *ground-plan* of *Durham Cathedral*; to the plate of *Durham Cathedral, nave*, B; to that of *Canterbury Cathedral, interior of small transept*; to the plate of *Salisbury Cathedral, interior of nave*, B; and to that of *Exeter Cathedral, nave*, D.

COMBLEA, COMBLUS, low Lat.; *combe*, Fr. *culmen*, Lat.; a roof of a building: the timber frame-work of any edifice supporting a covering of tiles, lead, or any other materials. "Item pro una alia quercu xxxij. pedum longitudinis ad sustinendum *Comblum* navis juxta campanile, viij. lib."—*Comput. MS. fabr. S. Petri Insul.* an. 1469. *Carpentier, Glos. Nov.*

COMMANDRY, COMMANDERY; a religious house belonging to a body of Knights of the order of St. Bernard and St. Anthony. A commandry amongst the Hospitallers was the same as a preceptory with the Knights Templars. [*Tanner's Not. Mon.*, by Nasmith, *Pref.* xvii. See PRECEPTORY]. At the dissolution of religious houses, in the reign of Henry the Eighth, there were more than fifty commanderies subordinate to the great priory of St. John of Jerusalem.

COMMISSURE, Fr.; *commissura*, Lat.; the joint between two stones in masonry.

COMMON PITCH, an old term still applied by country workmen to a roof in which the length of the rafters is about three-fourths of the entire span.—*Pugin's Specimens*, i. 21.

COMMUNION-TABLE, a piece of church furniture usually placed near the wall of the east end of the chancel, and inclosed by rails, within which the clergyman stands to administer the sacrament. The communion-table was substituted for the altar at the time of the Reformation, but was removed from the wall to the middle of the church by some of the first English Reformers.—(See ALTAR.)

COMPARTITION, the division or distribution of the ground-plan of an edifice into its various apartments.

**COMPARTMENT**, *compartiment*, Fr. ; *compartimento*, It. ; a division, or separate part of a general design : but applied more particularly to any one division of an edifice, serving as an example of other divisions. Annexed are two PLATES, exhibiting interior and exterior compartments of the nave of Durham Cathedral ; of the small transept, and the Trinity Chapel, Canterbury Cathedral ; and of the naves of Salisbury and Exeter Cathedrals.

**COMPASS-HEADED**, a term sometimes applied to a round, or semicircular arch.

**COMPASS-ROOF**, one in which the timbers of the roof form a sort of segmental or circular arch, by the inclination of the braces, as in the nave of Romsey Abbey Church. [*Britton's Arch. Antiq.* vol. v. pl. 37.] Some roofs of this kind are ceiled with panels, as in the choir of Merton College Chapel, Oxford.

**COMPASS-WINDOW**, **COMPASSED-WINDOW**, a circular bay-window, or oriel, being a variation of the ordinary bay-window with rectangular corners. Leland, in his *Itinerary*, has the term "*cumpace-wyndowe*." (See **ORIEL**.)

**COMPOSITE ORDER**. (See **ORDER**.)

**COMPOSITION**, the disposition or arrangement of the various parts of an architectural design so as to form a harmonious whole. The term applies to all the fine arts.

**COMPOUND ARCHWAY**, a series of arches of different sizes, enclosed within one of larger dimensions. The smaller arches often recede gradually from the external face of the wall ; in which case, the term *receding archway* is used. The forms of internal arches are not always the same as those used externally : — thus, where the latter are pointed, the former may be trefoiled, and others may have two or more openings. These successive arches, or the mouldings of which they are formed, are either continued down the uprights to the ground, or base, or terminate in columns. The buildings of the middle ages present numerous specimens of the compound archway, which generally forms the entrance to a building. Most of the **DOORWAYS**, in PLATES II. and III. have compound arches. (See **DOORWAY**.)

**COMPOUND PIER**, a term sometimes applied to a clustered column. (See PLATE II. of **BASES**, figs. 1, 2, 3, 4, 5, and 9.)

**CONCAMERATIO**, Lat. arched work ; from *concamero*, to arch over. Fuller, in his *Church History*, book vi. p. 286, calls by this name, an arched room between the east end of the church and the high altar, so placed that the priests in procession might surround the same. Blakeway and Owen [*History of Shrewsbury*, ii. 53] state it to signify a passage, corridor, or ambulatory ; but it appears in fact, to apply to any arched or vaulted apartment.

**CONCHA**, low Lat. ; the semicircular vaulted end of a church ; thus named from *concha*, Lat. a shell ; in reference to its shape.—*Du Cange*.

**CONCLAVE**, Lat. from *con*, and *clavis*, a key ; an inner room to which access can only be gained by means of a key. A private, or secret council is called a conclave, but the term is more particularly applied to the meeting of the Roman Catholic Cardinals for the election of a Pope. The room in which such meeting is held is also called by the same name.

**CONCRETE**, from *concreresco*, Lat. to grow together ; a composition of lime, sand, pebbles, or other materials, and commonly used for the foundations of buildings. It is supposed that many of the ancient bridges, temples, churches, and other edifices were raised on foundations of this kind. [See a learned and ingenious essay on the subject, by George Godwin, Jun. in the "*Transactions of the Institute of British Architects*," vol. i. 1836.] From documents of the date of 1292, relating to the building of St. Stephen's Chapel at Westminster, it is inferred that its foundation was of this material.—*Britton and Brayley's Anc. Palace of Westm.*, p. 425. *Quarterly Review*, May 1837.

**CONDITORIUM**, Lat. ; a secret place ; a vault ; a sepulchre ; an armoury ; an arsenal, or repository of arms.

**CONDUIT**, *conducere*, Lat. to conduct ; *conducto*, Sp. ; *condotto*, Ital. ; *wasserleitung*, Ger. ; a canal, channel, or pipe, either above or under ground, for the conveyance of water ; an aqueduct ; also, a narrow passage, for secret communication between two or more houses or apartments. Although the name is properly applicable to the whole channel through which water is conveyed, it is often more emphatically given to a building erected in a market-place, or other open space in

a town, from which water is supplied to the public. Some of these buildings of ancient date still remain in many cities and towns, both in England and on the Continent. London, in particular, had several conduits: the name of the *White Conduit*, at Islington, is still retained; and it is only recently that the rude but ancient stone building so called, built over a spring which formerly supplied the Charter-house, has been removed. In Paddington, at the western extremity of London, is a plain building of stone, with a stone roof, called the Conduit, whence water is conveyed for the supply of Bond Street, and its neighbourhood. There was formerly a conduit on the site of the present Conduit Street, Bond Street (known in the sixteenth century as Conduit Mead); others near the street called Lamb's Conduit Street, and several within the City, at Tyburn, and at Hackney.

The careful preservation of these conduits was formerly a matter of great importance; and, until the metropolis was supplied with water from sources which rendered them less valuable, the lord mayor, aldermen, and other authorities, were in the habit of periodically inspecting their condition. On many occasions of public festivity, some of the conduits were made to flow with wine.

At *Lincoln* is a stone conduit, supposed to have been erected about the year 1540. It presents the appearance of a small chapel, its ornaments being probably the fragments of some highly decorated chantry-chapel. — *Britton's Pict. Antiq. of English Cities*.

In the market-place of *Wells*, there stood, until lately, a lofty and ornamental conduit, built by Bishop Beckington, for the use of the town's-people. Its place is now supplied by a very paltry piece of masonry. — *Picturesque Antiq. of English Cities*.

In the market-place of *Durham* is a conduit, or pant, built of stone, on an octangular plan, surmounted by a statue of Neptune. The water was first conveyed to this place in 1451. — *Beauties of England and Wales*. — *Durham*.

At *Northampton* is a plain, octagonal edifice, used as a conduit, having an open parapet, and terminating with a pinnacle at each angle.

The City of *Rouen* is supplied with water from five different springs, by means of conduits, from which it is distri-

buted to the inhabitants by as many as thirty public fountains, or conduits, the water flowing from most of them in a continuous stream. Of these, two of the most interesting are the *Fontaine de la Croix*, and the *Fontaine de la Croix de Pierre*. The former projects from a wall, and presents five faces, with canopied niches in each. These are surmounted by tracery in the style of the fifteenth century; and the whole is crowned by a short truncated pyramid. The other, erected about the year 1500, is insulated, and resembles the Queen's Crosses in England. It consists of three stories, of varied design; in the first and second of which are canopied niches, with pedestals and tracery. It is about 33 feet high.—*Pugin and Le Keux's Arch. Antiq. of Normandy*. *Cotman's Normandy*, vol. ii. 90.

The magnificence of the ancient Roman conduits, or aqueducts, is proverbial. From the circumstance of their being generally above ground, some antiquaries have supposed the Romans were ignorant of the principle which impels water carried through close tubes to rise to the level of its source; but the circumstance might have arisen from the practical difficulties which then existed, to prevent the construction of subterraneous channels. The inhabitants of modern Rome have numerous fountains, which display great variety of design and execution, from a simple vase to a pompous allegorical composition of sea-gods and other monsters. The term conduit is now rarely used to signify a secret or subterraneous communication.

CONFESSIO, low Lat.; a term applied by early ecclesiastical writers to the sepulchres of martyrs and confessors; and hence the term *confession*. Confessio has been used to denote a crypt, beneath the great altar of a church in which the relics and bodies of saints were buried; the crypt under the high altar of St. Peter's Church, at Rome, has been especially thus designated. "Locum, qui in plerisque ecclesiis sub altari majori esse solet, ubi SS. martyrum corpora requiescunt, qui martyrum seu *confessio* appellatur." [*Ceremoniale Episcop.* lib. i. cap. 12.] "Ad hæc altaria nonnullis gradibus ascendebatur à choro cantorum, quam cryptam vel *confessionem* Romani vocant." [*Gervas. Dorobern. in Descript. Eccles. Cant.*] The word *confessio* likewise sometimes signifies a church (basilica), or an oratory.—*Du Cange*.

**CONFESSIONAL**, a recess, closet, or seat in a Catholic church, at which penitents make confessions to their priest. The term has been improperly applied to certain seats in churches, used only for the clergy to sit in during parts of the service; an instance of which misapplication of it occurs in St. Mary's Church, Oxford. [*Pugin's Examples of Gothic Architecture*, 1st Series.] A chair with high wooden sides, having a few small holes, is sometimes used in foreign countries as a confessional. The act of confession, may, however, be performed in any place, provided that none but the priest and the penitent be within hearing.

**CONFRATERNITÉ DES PONTS**, a religious society of masons, or freemasons, whose duty it was to construct and superintend bridges, &c. for the accommodation of travellers. St. Benedict, the constructor of the bridge across the Rhone, between Avignon and Villeneuve, established near the former place an hospital of religious persons, denominated *les Frères du Pont*, whose office it was to preserve the fabric and assist travellers. This was perhaps the origin of the *confraternité*, who, amongst their other works, are supposed to have erected a bridge across the Rhone, near Lyons, about the year 1244, and another called the Pont d'Esprit, three thousand feet in length, between the years 1265 and 1309. [*Whittington's Hist. Surv.*, 60-71.] The science of bridge building, as well as all the other arts and sciences then known, were, from the fifth to the fifteenth century, confined to the monastic clergy: and even in ancient Rome it was committed to a class of *priests* called *Pontifices*. — (See **BRIDGE** and **BENEDICT**.)

**CONGE**. (See **APOPHYGE**.)

**CONOPEUM**, Lat.; a canopy, a pavilion, the tester of a bed, a curtain.

**CONRAD**, a prior of Canterbury, at the beginning of the twelfth century, built the choir of the cathedral church, which had been commenced by Ernulph, his predecessor, and was called "*the glorious choir of Conrad*." It was subsequently destroyed by fire.—*Britton's Cathedral Antiqs. Canterbury*, p. 34; *Batteley's Cant. Sacr.*, 112, 114.

**CONSECRATION**, *consecratio*, Lat.; the act or ceremony of sanctifying, or making holy; the dedication, or setting apart, of any person or thing to religious uses. The consecration of churches and altars was a ceremony of great importance in the middle ages; and was generally performed with much solemn pomp and magnificence. The first authentic record of the formal consecration of a church, occurs in the case of that erected by Constantine, over our Saviour's sepulchre in Jerusalem, in the year 335; whilst the earliest authorized form for consecration in *England*, is contained in an ordinance of a synod held at Colchyth, under Wulfred, Archbishop of Canterbury, in the year 816. By this it is ordained, that on the walls of the oratory, or in a table, as also on the altars, the name of the saints to which they are dedicated shall be written. [*Bingham's Works*, I. 324. *Johnson's Eccles. Laws*, 816.] Not only sacred edifices, but men and beasts, houses, fields, church-bells, candles, crosses, pictures, and an infinite variety of other articles, applied to Catholic purposes, have been consecrated by different ages, and in different countries: its use is limited by the Protestant hierarchy to the consecration or dedication of a sacred edifice. Bishops are also made by consecration. In the 25th volume of the *Archæologia*, is an interesting paper by J. Gage, Esq., on the Anglo-Saxon ceremonial of dedication and consecration of churches.

**CONSISTORIUM**, Lat.; the privy-councils of the Roman emperors, kings, nobles, and abbots; also a spiritual court, or assembly of the college of cardinals, at Rome.

**CONSISTORY COURT**; a spiritual court, formerly held in the nave of the cathedral church, or in some adjoining portion of it, in which the bishop presided, in person. It is now held, however, by other officers of the bishop, for the determination of matters of ecclesiastical cognizance happening within the diocese:—*Burn's Ecclesiastical Law*.—*Kennett's Antiqs. of Ambrosden*, p. 773.

**CONSOLE**, *modiglione*, Ital.; *canecillo*, Sp.; a truss, or projecting member in a building, used in front of the key-stone of an arch, or to support the lable moulding of a doorway. Though sometimes employed only as an ornament, it is generally applied to support a cornice, a bust, or a vase. In the palace

of Diocletian, at Spalatro, consoles form the support of an entire series of columns. (See *ANCONES*.)

**CONSTRUCTION**, Lat. *constructio*, from the inseparable preposition *con*, together, and the verb *struere*, to build, or place in order; is the art of combining and skilfully arranging the various materials of which a building is to be composed, for the completion of the same. The materials, for the most part, are stone, brick, and timber, the combination of which is, in some cases, aided, and in others effected, by sand and lime, as mortar, and by iron and some other metallic substances in the form of cramps, nails, bolts, bars, &c. These combinations are made by a mason or bricklayer, and carpenter, to whom a smith and other less important artificers are auxiliary. To the operations of the plumber, slater, or tiler, joiner, plasterer, glazier, and painter, the term construction will hardly apply; these are either merely subsidiary, or decorative; for, though an edifice may depend on some of them for protection from exciting causes, as on the plumber and slater for the exclusion of rain, the construction must be complete before their operations are even applicable. Construction does not consist in the jointing and bedding of stones and bricks, in mortising and tenoning timbers, nor in placing them together in such a manner as to produce certain impressions; but in the applied uses of scientific, mathematical, mechanical, and chemical principles, whose results are the certain, determinate effects required. The artifice of the mason would have been inefficiently wasted in an attempt to raise the spire of Salisbury Cathedral, or the superstructure of St. Paul's Cathedral, without the constructive science which is independent of it; and this alone could have executed the wonderful piece of carpentry which the roof of Westminster Hall exhibits. An interesting paper on the construction of Anglo-Norman buildings will be found in the *Gentleman's Magazine* for January 1833.

**CONTIGNATIS**, *contignatio*, Lat.; *con*, and *tignum*, a beam; a frame of beams. The term is more particularly applicable to the joists forming the support of a floor. *Contignation* is the act of framing together, or uniting beams in a fabric.

**CONTINUOUS IMPOSTS**, a term given by the Rev. R. Willis to those



“mouldings of an arch which are continued without interruption down the uprights to the ground or base, the impost point having no mark or distinction of any kind.” [*Remarks on the Architecture of the Middle Ages*, p. 28]. The western doorway of Iffley Church, and the exterior arch of the southern porch of Malmsbury Abbey Church exhibit early and perfect specimens of this “continuous impost.” “It pervades the whole buildings of the cathedrals of Orleans and Louvain, to the complete exclusion of capitals or impost mouldings of any kind.”—(*Willis*, p. 29.) [See IMPOST.]

CONVENT, *conventus*, Lat. from *convenio*, to come together; an assembly of persons devoted to a life of religious seclusion; also the building in which they dwell. A convent of men is termed a monastery; and a convent of women a nunnery: the inmates being respectively called monks and nuns. When the convent is under the control of an abbot or an abbess, it is termed an abbey; and, if subject to a prior or a prioress, it is a priory: though, in the latter case, it is generally subordinate to an adjacent abbey. The term convent, however, is strictly applicable to each of them.—(See ABBEY, MONASTERY, NUNNERY, and PRIORY.)

COOPERTORIUM, low Lat.; *tectum*, Lat.; the roof of a building. “Ad faciendum *coopertorium* turris Exolduni, xviii l.” *Computus anni 1202 apud D. Brussel. tom. de Usu Feudorum. Du Cange.*

COOPERTURA, *couverture*, Fr.; the roof or covering of a building. “*Coopertura tegularum*,” a tiled roof.—*Madox, Formul. Anglic.* p. 145. *Du Cange.*

COPE, COPING, from *cōppe*, Sax., the *head*, or *top* of any thing; the upper course of masonry on a wall, parapet, or buttress, forming a projecting or covering course, for strength and for defence from the weather.

COPPE-HOUSE, from *copeus*, Lat., a mason's tool, occurs in the accounts of expenses for erecting St. Stephen's Chapel, Westminster, as the name of an apartment within the palace: it is supposed to mean a tool-house.—*Smith's Antiqs. of Westminster*, p. 70.

COPPIRE DOMUM, low Lat., to cope a house, or to lay the roof and covering on the top of it. “*Johanni Coventre de*

Banbury tegulatori capienti in grosso ad *coppiendam* prædictam domum, iv. lib. i. den."—*Kennett's Antiqs. of Ambrosden*, p. 575; from "*Accounts of the Priory of Burcester*," 3d and 4th Henry VI.

**CORB**, **CORBE**, a term used indefinitely by Spenser, and other old writers, for any architectural ornament.

**CORBEL**, *corbis*, Lat.; from the French *corbeille*; a piece of stone, wood, or iron, projecting from the vertical face of a wall; intended to support some superincumbent object. It is one of the commonest members of the pointed style of architecture; and is sometimes in the form of a modillion, a console, or a small bracket. The interior roof of a church, or the main beams of a floor, sometimes appear to be supported on corbels, the ends of which are often carved into figures of angels holding shields; and into a variety of other forms. The machicolations of a fortress, and the projections of a small tower, or oriel window, from the perpendicular surface of a building, are also frequently supported in the same manner. The projection of one stone beyond another, in the manner of a corbel, is termed "corbelling out," and is occasionally imitated in brick work. The word has also been applied to a niche, or hollow in a wall. (See **CORBEL-TABLE**.)

**CORBEL-SOUS**, *corbeille* and *sous*, Fr.; an underprop, a supporting corbel; distinguished from a corbel which was merely ornamental. By an indenture in the Pell Office, dated in the 18th of Richard II. (1393), it appears that Richard Washbourne and John Swalve (Swallow), masons, engaged to heighten the walls and roof of Westminster Hall, to the extent of two feet; and to fix securely in the inner walls, twenty-six *souses* or sustaining corbels of Caen stone, every corbel to be carved in conformity with a pattern shewn them by the King's treasurer. For each of these corbels, and certain connecting facings of Reigate stone, the contractors were to be paid 20s.—*Brayley and Britton's Anc. Palace of Westm.* p. 437.

**CORBEL-STEP**, a term applied to the gables of some old buildings, when the parapet is broken into several steps or ledges, converging from the eaves to the apex.

**CORBEL-TABLE**, a projecting part in the face of a wall, beneath

a parapet; an arcade; a series of windows; or the eaves of a building, supported by numerous corbels, which are variously ornamented. In the accompanying PLATE of CORBELS are ten different specimens, from as many buildings, all varying in design and detail, but all calculated to adorn the masonry of the respective edifices. In the early Norman buildings, the corbels are mostly grotesque heads, or monsters, as in figs. 1, 2, 3, and 4: fig. 6, exhibits the corbel in its simplest form; in fig. 7, it is a small bracket with a regular capital; whilst fig. 9 is a somewhat unusual specimen. In some of the annexed examples, the corbel-table is formed by a succession of small arches; these, in fig. 7, are trefoil-headed; in fig. 8, triangular; and in fig. 10, semicircular.

CORBETS, CORBETTS, CORBETTIS, have all been used as synonymous with *corbels*; but *corbets* seem more particularly to signify niches for images: Chaucer uses *corbettis* in this sense.

CORBAYUS, low Lat.; *corbeau*, Fr.; a corbel. "*Corbeyos de lapidibus talliatis*," are mentioned in a charter, dated 1417, quoted in the *Supplement to Du Cange*.

CORBIE-STEPS; "a term yet used in Scotland for the battlement rising like steps up the sides of gables on many old houses. From the French *corbeau*, a crow; those birds being observed to perch upon such steps."—*Willson in Pugin's Specimens*.—*Glossary*.

CORINTHIAN ORDER. (See ORDER.)

CORNEL, "the forepart of a house."—*Ritson's Metrical Romances*.

CORNICE, from the Latin, *coronis*; *corniche*, Fr.; the crown, or highest part; a projecting member, consisting generally of a congeries of mouldings, and serving as the crowning or finishing of that part of a composition, whether external or internal, to which it is affixed. Its application extends to doorways, piers, chimney-pieces, walls, and other members. [See ENTABLATURE, and ORDER.] When it forms the termination of a pedestal, it is called its *cap*.

CORNU-ALTARIS, Lat. the horn of the altar; or that side on

which the Epistle or Gospel was read.—*Fosbroke's Archaeological Dictionary*.

**CORONA**, Lat. a crown; the deep vertical face of the projecting part of the cornice, between the upper and lower mouldings. It serves to discharge the rain water in drops from its lower edge, and thus to protect the subordinate parts of the cornice; and is thence called by the Italians, *gocciolatio* and *lagrimatio*; by the French, *larmier*; and by the English, *drip*. Vitruvius uses the word to signify the whole cornice.

**CORPSE-GATE, LICH-GATE, liechen-gang**, Ger.; a shed, or covered place, at the entrance to a churchyard, intended to shelter the corpse and mourners from rain. A description, with an engraving, of one at Birstall, Yorkshire, may be seen in the "*History of Morley*," by Morison, p. 289.

**CORPUS ECCLESIAE**, the nave, or body of a church.

**CORRANTS**; a term used in old contracts, the meaning of which is not well defined: in an "Abstracte of certayne reperacions done within the Kyng's Tow<sup>er</sup> of London," in the 24th of Henry VIII., the following entry occurs, under "Bricklayers' work:" "It'm, in the same frame, at the gabell end, on the northe syde, the bryngyng up w' ragge-stone and brycke. It'm, more for the *corrants* of the same frame, alle the hole length."—*Bayley's Hist. of the Tower, Appendix*, xxiv.

**CORRIDOR, curritorium**, Low Lat.; *corridore*, or *corridoro*, Ital., from *curro*, Lat., to run; a gallery, or passage, leading from one part of an edifice to another.

Gray, in his poem of "The long story," characterises the corridors of the Elizabethan houses as

"—— passages that lead to nothing."

**CORRODY, corredo**, Ital., provision; an allowance of meat, drink, or clothing, or a sum of money: a right of maintenance formerly claimed by the monarch from every religious house of royal foundation, for the benefit of any one of his chaplains or servants. The word was occasionally used to signify, generally, a maintenance for life. According to Blackstone, the king was entitled to a corrody out of every

bishopric, and might send any clergymen to be maintained by the bishop until the prelate promoted him to a benefice.

In *Owen and Blakeway's Shrewsbury*, II. p. 105, is an account of the resistance made by the abbey to certain writs of Henry VIII. commanding the abbot to settle a pension, or corrody upon William Hill, Clerk, which the abbot refused to do, stating that his abbey was not of royal foundation.

**CORSERIA**, a passage from one tower to another, either in the walls of towns, or castles.

**CORTILE**, a small court, inclosed by the divisions or appurtenances of a building. The cortile was an important adjunct to the early Christian churches, or basilicas, and was usually of a square form. Mr. Hope supposes that it was more generally adopted in the buildings of Byzantium than in those of Rome, because the former city afforded more space to the Romans than the latter. "It still subsists in those Greek churches which the Turks converted into mosques; and the Greek artists have since erected the Mohammedan mosques with the same appendage."—*History of Architecture*, p. 123.

In the Christian buildings of Italy, the cortile is often embellished with columns and statues.

**CORTINA**, Lat., a tripod-table, according to Virgil, whence the oracles of Apollo were given by the Pythia, or Pythonissa: hence, the room in which it was placed was called **CORTINALE**.

**CORTIS**, in the middle ages, signified a court surrounded by edifices: also a rustic habitation for a farmer; a manor, or mansion house, and sometimes a whole street which had been added to a villa.—*Fosbroke's Archæological Dict.*

**COTTAGE**, from *cot*, Sax., a bed; a small habitation erected for the accommodation of labourers and poor persons. Cottages were formerly constructed exclusively for the poor; and were built of the commonest, and least expensive materials; which will account for there being none of ancient date remaining. The poorer cottage is generally built of clay and straw, or of turf, with a roof of steep pitch: it has seldom more than two floors, and is commonly thatched with straw.

**COUCHED**, laid close, as in a stratum. [*Webster's Dictionary.*]

"The seller *couched* with bere, with ale, or wine."—"This tombe was shining with silver and pure golde—so gayly *couched* and set with precious stone."—*Ship of Fooles*, 169, a.

**COULISSE**, Fr.; any piece of timber which has grooves in it; also, pieces of wood which hold the flood-gates in a sluice. [*James's Military Dictionary.*] See PORTCULLIS.

**COUNTER-FORT**, a pier, buttress, or oblique wall built up against a wall to strengthen and support it. It is used in fortification to resist the pressure of a rampart, or of the ground on one side of a ditch.

**COUNTER-GUARD**, in military architecture, is an outwork formed to retard the formation of a breach in a fortress.

**COUNTERVALLATION**, in military architecture, is a chain of redoubts raised about a fortress to prevent sorties of the garrison,—the works being either unconnected, or united by a line of parapet. That formed by the Lacedæmonians at the siege of Platæa, consisted of a line of palisades; whilst that executed by Cæsar, at the siege of Alesia, was a rampart of earth, with turrets at regular intervals.

**COUPLE**: Sandys, in his description of the mausolea in Turkey, says, "they are built all of white marble, round in form, *coupled* at the top, and having stately porches."—*Travels*, p. 26.

**COUPLED COLUMNS**, columns disposed in pairs. (See COLUMN.)

**COURCY, ROBERT DE**, completed the church of St. Nicaise, and the cathedral at Rheims in France, and died in the year 1311.—*Whittington's Hist. Surv.*, pp. 73, 164.

**COURSE, cours**, Fr.; a continued range of stones, or bricks, in the wall of a building: also the face of an arch; the arch-stones being called *voussoirs*, or ring-stones.

**COURSE OF PLINTHS**, otherwise **STRING-COURSE**, a continued plinth, or moulding in the face of a wall, to mark the division of an edifice into separate stories. (See **STRING-COURSE**.)

**COURT, cour**, Fr.; an uncovered area, either within the walls, of a building or adjoining it: the word is equivalent to the Roman *cavedium*. (See **BASE COURT**.)

COURT OF GUARD, a guard-room.

COUSINET, Fr. a cushion; a stone on the impost of a pier designed to receive the first course of an arch: also that part of the Ionic capital between the abacus and the echinus. (See CUSHION CAPITAL.)

COVE, *cop*, *cops*, Sax. a cave, a recess, a den; any kind of concave moulding; the concavity of an arch, or of a ceiling. The term *alcove* is originally from the Arabic language, meaning a cave, or recess: it passed into other European languages through the Spanish.

COVED CEILING, the upper surface of an apartment formed in an arched or coved shape at its junction with the side walls. (See CEILING.)

COVER, similar to LOUVRE, which see; a turret on the roof of a hall, or kitchen, with openings for the escape of smoke or steam. [See *Leland's Itinerary*, viii. fol. 66]. The kitchen of Glastonbury Abbey has a curious *cover*.

COVERED-WAY, in military language, a narrow passage between different parts of a castle or castrametation for the protection of soldiers in a garrison.

COVING, the exterior projection of the upper parts of a building beyond the limits of its ground-plan. In former times, the higher floors of houses often extended considerably beyond the groundfloor; as may be seen in many houses at Bristol, Tewkesbury, and in other old towns.

COVING of a FIRE-PLACE, the vertical sides, inclining backwards and inwards, for the purpose of reflecting the heat. In the old Norman house at Winwall, Norfolk, the fire-place is thus formed

COWL, a cover for the top of a chimney, made to turn round by the wind, and used to facilitate the escape of smoke. Sir John Harrington, in his "*Metamorphosis of Ajax*," written at the close of the sixteenth century, describes the cowl as being then in use for the above purpose.

CREDENCE, a shelf-like projection placed across a piscina, or within a niche, as a place for sacred vessels used at mass: also a buffet, or side-board for plate.—*Archæ.* xi. 355.

**CRENELLE**, **KIRNAL**, from *crena*, Lat. ; *crenellatus*, low Lat. ; a notch ; the open part of a battlement, either in castelated, ecclesiastical, or domestic architecture. In the first year of the reign of Richard I., Ralph Erghum, bishop of Salisbury, obtained the royal license to crenellate (*kernel-landi*), or fortify, his palaces in Wiltshire, Berkshire, and in London.—*Tanner's Not. Mon. by Nasmith*, under *Salisbury*.

**CRENELLATION**, the act of making crenelles ; frequently applied to the loopholes in the walls of a fortress, in the form of a cross, for the passage of arrows,—the same as **EYELET** or **OILET**.

**CRSSET**, an open frame, or lanthorn for a light to be used as a beacon, attached to a pole. It is described by Cotgrave, under *Falot*, as being “made of ropes wreathed, pitched, and put into small and open cages of iron.” The word seems to be derived either from *croiset*, a crucible, or, open pot ; or *croisselle*, from the circumstance of beacons having frequently *small crosses* attached to them.

Portable cressets were formerly much used in the ceremonies of the church, and Mr. Sharp, of Coventry, had one which belonged to the Cappers' Company of that place. It was a piece of open framework, or small grate, fixed so as to swing between the forked ends of a long pole. The following extract from the Accounts of the Company alludes to the subject ; 10th Hen. VIII., “Itm for makyng of iiij. *cressets* v.s. viij.d. Itm for lyght to the *cressets*, ij. s. viij. d. Itm to the berers of the *cressets*, vj. d.” In the 26th of Hen. VIII., we find the item “paid for vij. ston of *cresset* lygth, ijs. iiijd.”

On one of the turrets of Hadley Church, near Barnet, Middlesex, there was formerly a small pot filled with combustible matter to serve for a cresset, or beacon. (See **BEACON**.)

**CREST**, *crista*, Lat. ; *cresta*, low Lat. ; carved work on the top, or other ridge of a building. The copings of battlements, and the tops of gables and pinnacles, were also termed *crests*. The word is used by heralds to signify the device set over a coat of arms, which device was formerly the same as that worn by its owner on the top of his helmet : in which situation it received the same designation. The



Cathedral at Exeter has ornamental crests of lead placed along the ridge of its roof.

**CRESTA**, the battlement of a fortress with square apertures resembling windows, through which soldiers might discharge missiles at their besiegers: "Pro portu mille lapidum in sua barca aportarum, ad faciendam *crestas* per murum dicti portalis."—*Charta an.* 1370, *ex Tabul. Massil.* *Du Cange.*

**CREST-TILES**, ridge tiles placed along the apex of a roof of a building. They were sometimes moulded in the form of small battlements, of crockets, or leaves, and examples of them are still occasionally seen.

**CRESTYDE**, **CRESTED**, *crestatus*, low Lat.; constructed with a crest, or crenellated battlement. The word occurs in "a survey of the Tower, 23d year of Henry VIII.," in which part of the wall, from the Bell Tower to Beauchamp Tower, is directed to be "ventyde, garyted, coped, lowped, and also *crestyde*."—*Bayley's History of the Tower*, pt. i. appendix, ix.

**CRIPPLINGS**, short spars at the sides of houses.—*Du Cange.*  
"Tigna brevia latera ædium."—*Skinner's Etymo. Ling.*

**CRISTA**, Lat., a crest; the apex or highest part of a shrine.—*Du Cange.*

**CROCIA**, **CROCHIA**, low Lat.; a crosier, or the pastoral staff of a bishop, or an abbot; so called from its resemblance to a cross. "Virga pastoralis quam vulgus *crociam* vocat." *Hariulfi Chron. Centulens*, lib. iv. cap. 28. "Crochiam unam cum biculo de ebure."—*Charta Johannis Archiep. Capuan.* 1301.—*Du Cange.* (See **CROSIER**.)

**CROCKET**, **CROCHET**, **CROTCHET**, from *croc*, Fr. a hook; *krog*, Dan.; *crocus*, low Lat.; a curl, or hook: a sculptured leaf, or foliated ornament, placed at the angles of pinnacles, canopies, gables, and other members of Christian architecture: it usually terminates in a larger ornament at the apex, termed a finial.—[See **FINIAL**.] On the tower of the church of Than, in Normandy, the crockets resemble *hooks*, and appear to serve the purpose of fastening together the parts which form the mouldings at the angles of the roof.—*Cotman's Arch. Antiq. of Normandy*, vol. i. p. 15, pl. 16. The early crocket resembled a trefoil, branching outwards from the moulding to which it was attached, and

curving backwards and downwards, of which form, figs. I. and II., in the annexed plate, are examples, from Salisbury Cathedral, about A. D. 1240. Subsequently, the leaf was pointed upwards, as in figs. 4, 5, 6, 7, 9, 10, and 11, of which the crockets on Queen Eleanor's crosses present some of the earliest examples. The foliage represented by crockets, became gradually complicated and diversified to a surprising extent, and for many centuries formed a beautiful and prominent ornament of the style to which they respectively belonged. Instead of foliage, animals were sometimes used as crockets, of which there are instances on the flying buttresses of Henry the Seventh's Chapel, Westminster, and at the gables of the hall at Hampton Court Palace. Figs. 3 and 8, in PLATE OF CROCKETS, are examples of rare occurrence: the former from the monument of Archbishop Kempe in Canterbury Cathedral, about the end of the fifteenth century, and the latter from the monument of Bishop Bingham, in Salisbury Cathedral, A. D. 1246. The former are figures of swans, very beautifully carved, and the latter angels. In the *Account of Louth Steeple*, *Archæ.* vol. x. p. 80., is the charge, paid "for 54 foot *crockytts*, price, 1 foot, 2*d.*; 38*s.* 4*d.*" The crockets to the pinnacles of the Oxford buildings are of unusual shape; they project nearly at right angles from the pinnacles.—See *Pugin's Specimens of Goth. Archit.*

**CROFT**, *croft*, *Sax.*, a small inclosure attached to a dwelling-house, and used for pasture, tillage, or other purposes. The term is also used in the same sense as *crypt*, probably from its connexion with the Greek *κρυπτω*, to conceal.

**CROMLECH**, **CROMELECHE**, *Gromlec*, Welsh, from *crom* or *crum*, bent or bowed; and *lech* or *leac*, a broad stone: a tabular or altar-wise assemblage of stones, composed of three or more uprights supporting another of large dimensions. These singular and interesting relics of antiquity are found in many parts of England, Wales, Scotland, and Ireland, also in France, &c., and have excited much discussion as to their origin and use. Gough, in his *Sepulchral Monuments of Great Britain*, represents the cromlechs as Danish monuments; but other writers, with more probability, attribute them to the Druids. Rowlands [*Mona. An-*

*tiqua*], Toland [*History of the Druids*], and King [*Munimenta Antiqua*] consider them as Druidical altars for sacrifice; but Borlase [*Antiq. of Cornwall*] says they were not originally designed for altars, but were erected as sepulchral monuments; and such manifestly appears to have been their real destination. There is a noted one called *Kits coty-house*, in Kent; another on Marlborough Downs, Wiltshire, called the *Devil's Den*; one near the Land's End, in Cornwall, named *Chün-Quoit*: another near Liskeard, Cornwall, denominated *Trevethy-Stone*: and a double one, at Plas-Newydd, Anglesea; all of which are noted in the annals of English archæology and topography.

Some cromlechs were surrounded by banks of earth and ditches; and others by circles of upright stones. Dr. Stukeley, in his *Itinerarium Curiosum*, has given representations and accounts of both kinds.

**CROSETTE**, a truss, or console, on the flank, or return, of an architrave of a door, window, or other aperture in a wall.

**CROSIER**, **CROZIER**, *crosse*, Fr.; supposed to be derived from *crocias*, low Lat., *à similitudine crucis*; called also *Cambuta*, *Pedum*, and *Baculus Pastoralis*, the pastoral staff, or crook of an archbishop, a bishop, an abbot, &c. It was used by the Christian prelates as early as the beginning of the sixth century, and is supposed by some writers to have been imitated from the *lituus*, or augural staff of the Romans. From Christ's reiterated charge to Peter, "Feed my sheep," it is likely that an imitation of the shepherd's staff and crook was first adopted by the Apostles, and continued by Christian prelates. In the Will of Archbishop Remigius, of Rheims, who died A.D. 533, an ornamented silver crosier is bequeathed to the cathedral of that city. The crosiers of the pope, of an archbishop, of a bishop, and other dignitaries were variously formed, or ornamented to mark the station of the proprietor: but it is presumed that these, like the mitres, varied in different ages and at the fancy of the possessor: by the monumental stones, effigies, and drawings, this may be inferred. The Archbishop of Canterbury was privileged to carry his crosier throughout the whole of his province; which, previous to the year 1150, extended over England, Wales, and Ireland; but the Archbishop of York was restricted to

the north side of the river Humber. The crosiers of abbots and abbesses were distinguished by flags, or veils affixed to them; to shew they were confined to their respective establishments.

The crozier was sometimes a plain rod, or staff, of small dimensions, having at its top a cross, or crutch-head. Mr. Whitaker contends this was its primitive form, when it was simply used as a crutch-stick; and that it was subsequently curved at the top, similarly to the common shepherd's crook; whence it became a symbol of ecclesiastical dignity, in allusion to the pastoral office of the clergy, and to their common name, as pastors, or shepherds.—*Whitaker's Cathedral of Cornwall*, vol. I., p. 197.

The old crosiers were of the plain form above mentioned; but, in the fourteenth and fifteenth centuries they were of a more costly description, being frequently formed of gold or silver, and inlaid with jewels and precious stones, and other elaborate decorations and carvings. One of the best examples of the enriched crosier remaining is that of William of Wykeham, bishop of Winchester, preserved in the chapel of New College, Oxford, being a bequest from that prelate, by his Will, dated July 24th, 1403. This has been engraved by Carter in his *Ancient Sculpture and Painting*, and described in page 47 of that work by the Rev. Dr. Oglander. Many regulations were observed as to the peculiar rights of different ranks of the clergy to bear the crosier, and as to the manner of employing it. These regulations created much dissension amongst dignitaries of the church; a correct knowledge of which is useful, to distinguish the rank of the parties represented as bearing them in ancient paintings, illuminations, and sculpture. Crosiers were occasionally placed in the coffins of bishops and abbots.

**CROSS**, *crux*, Lat.; *croix*, Fr.; *croce*, Ital.; a figure consisting of two limbs or lines crossing each other at right angles; also, certain symbolical, religious, archæological, and architectural monuments. Among the ancient Egyptians, according to the Count de Caylus, the cross was considered an emblem of a future state of being; and the *crux ansata*, or cross with a crook, or handle, was one of the chief attributes of the Egyptian Osiris. Jesus Christ having suffered death on a cross, parts of that fabric, and many fictitious frag-

ments of timber, said to have been parts of it, were eagerly sought for and treasured up as sainted relics by the catholic devotees of former times : and, like other objects consecrated by certain religious ceremonies, were regarded as possessing miraculous powers. "The zeal, perhaps the avarice, of the clergy of Jerusalem," says Gibbon, "cherished and multiplied" these devotees. "The Christian writers, Justin, Minucius Fælix, Tertullian, Jerome, and Maximus of Turin, have investigated with tolerable success the figure or likeness of a cross in almost every object of nature or art; in the intersection of the meridian and equator, the human face, a bird flying, a man swimming, a mast and yard, a plough, a standard, &c., &c., &c. See *Lipsius de Cruce*, lib. i. c. 9." [*Gibbon's Roman Empire*, vol. iii. ch. xx.]—This learned and acute author has some valuable and highly interesting remarks and arguments on the subject of the cross, particularly in connexion with the famous vision of the Emperor Constantine, which is said to have led to his conversion to Christianity. The principal standard of that emperor, displaying the triumph of the cross, was called the *Labarum*, "an obscure, though celebrated name, which has been vainly derived from almost all the languages of the world. It is described as a long pike intersected by a transverse beam; and was intrusted to the custody of fifty guards of approved valour and fidelity." Considering the enthusiasm and infatuation of the early Christians, it is not surprising that the figure of the cross, which had become the emblem of their faith, was imitated in every object that was applied to, or connected with, the rites, ceremonies, and appendages of the church. Thus, we find that the Christianised Greeks and Romans adopted it in the ground-plans of their sacred edifices; the first making its limbs of equal length, intersected at the centre, and the second forming it by two lines of unequal length, intersecting each other at about one-third of the length of the longer line. Most of the English Cathedrals are raised upon the latter plan, or, as it is called, in the form of a Latin cross; whilst in some of them, as Salisbury, Lincoln, &c., the longest line is intersected by a second transverse limb, or transept, of shorter extent than the former. In various parts of churches, as well as in their plans, the cross was made a

conspicuous object; particularly on grave-stones, at the altars, and on the gables of the roofs, &c. Of the latter, the annexed engraving, **PLATE III. of CROSSES**, shews twenty varieties. On the wall of the south transept of Romsey Abbey Church, Hampshire, is a basso-relievo, of early date, of Christ on the cross, with an ambry, or closet for a perpetual light, adjoining it. This is supposed to be an unique example of the sort. Amongst the crosses pertaining to archæology, are those affixed to treaties, charters, and other deeds, by parties to those instruments, and thus employed in the places of subscribed names. Crosses were also frequently stamped on coins; and, as an heraldic figure and emblem, no less than fifty varieties are used: the latter appear to have originated with the crusaders of the thirteenth century.

Of all crosses, however, those of an architectural character are the most interesting; and these may be classed under the heads of boundary; memorials of remarkable public events; monumental, or sepulchral; preaching; and market crosses. Besides these, upright stones, in the form of, or inscribed with, a cross, were raised at the sides, or intersections, of highways to excite the devotion of travellers and pilgrims.

*Boundary crosses* are, however, scarcely entitled to be called architectural, being generally little more than upright stones very slightly ornamented. Instances of boundary crosses are still remaining at Frisby, in Leicestershire; one in Cumberland divides that county from Westmoreland; and there is one, with an inscription, at Croyland, Lincolnshire.

*Crosses of memorial* were erected in commemoration of battles and other remarkable events, and were scarcely more ornamental than the preceding class. That called Neville's Cross, near Durham, now destroyed, and another at Blore-heath, in Staffordshire, are instances of this kind.

Numerous *Monumental*, or *Sepulchral* crosses, are still remaining in the church-yards of Cumberland, Cornwall, Scotland, Ireland, and Wales; and are particularly referred to in an essay on the subject in the first volume of the *Architectural Antiquities of Great Britain*. But the most important examples of this class were those erected by King Edward I. at the several spots where the corpse of his queen, Eleanor, rested in its progress from Herdeby, in Lincoln-

shire, where she died, to the place of her interment at Westminster. Of these there are said to have been originally fifteen, but no more than three now remain. These are at Geddington, at Northampton, and at Waltham. Of the latter, the accompanying PLATE I. of CROSSES contains a representation in a dilapidated state, as it appeared in 1834, since which time it has been restored. It will be seen, that this is a highly enriched and decorated structure, of a slightly pyramidal form, in three stories, each having six faces; in the second story are three statues of Queen Eleanor; and the whole was terminated by the figure of a cross.

Crosses, or towers, were erected in a similar manner on the interment of Louis XI. of France, on the road between Paris and St. Denis: one of these is represented in the plate with that at Waltham (fig. 4). It is evident, that this has no pretensions to an equality in point of design with those of England; nor, indeed, does it appear, that there are any Continental crosses at all remarkable for their beauty. A fountain at Rouen, called *la Fontaine de la Croix de Pierre*, bears so great a resemblance, however, to the crosses of Queen Eleanor, that it may be regarded as an imitation of them.—*Cotman's Normandy*, vol. ii. p. 90.

The *Preaching-cross* formed a sort of open pulpit, and was generally placed in the immediate vicinity of a church: and although it was sometimes used as a place of public penance, there was another variety, called a *weeping-cross*, used for that purpose alone. Of preaching-crosses, perhaps, the most celebrated was that of *St. Paul's*, London, which was a pulpit formed of wood, raised upon a flight of stone steps, and covered with lead. Those still remaining at *Hereford*, and at *Iron Acton*, Gloucestershire, may be considered the most perfect examples. The former was attached to the Monastery of Blackfriars, in that city, and is described in *Britton's Picturesque Antiquities of English Cities*; whilst the latter is represented in PLATE I. fig. 6, of CROSSES, and was probably erected in the reign of Henry the Fourth. There is another at *Holbeach*, in Lincolnshire; and attached to the wall of the *Abbey*, at *Shrewsbury*, is an octagonal stone pulpit, ascended by a flight of steps, covered with a canopy, and open at the sides; though the latter, from its situation, is not strictly a *preaching-cross*. A fine specimen of this

class is that now placed in the grounds of Stourhead, Wiltshire, taken from the College Green, Bristol.

The *Market-cross* may be said to have been originally formed like the monumental crosses of Queen Eleanor; with the exception only of its basement being open at the sides, and having a central shaft for the support of the superstructure; as in that at *Winchester*, and another at *Leighton-Buzzard*, Bedfordshire. This plan was probably afterwards further carried out by the omission of the steps on which it was raised, by extending the circumference of the walls and roof, and the bulk of the central pillar, and by arching over the roof; the height of the whole structure being at the same time much reduced. This is the form in which it exists at *Cheddar*, *Malmsbury*, and *Salisbury*. The first of these was erected at two very different periods, its central column having been a cross with single shaft raised on steps; and the lateral piers, with the roof, being erected at a later time. That of *Malmsbury* is one of the most beautiful market-crosses remaining: its plan is octagonal, the supporting piers terminating in pinnacles, and the central shaft being continued above the roof in an ornamental turret, supported by flying buttresses. It is supposed to have been built towards the end of the fifteenth, or the beginning of the sixteenth century. Leland, who was at *Malmsbury*, in the time of Henry VIII., says, "there is a right, faire, and costely peace of worke, for poor market folkes to stand dry when rayne cummeth: the men of the towne made this peace of worke in *hominum memoria*" [*Itinerary*, vol. ii. p. 26]. The cross at *Salisbury*, erected at the beginning of the fourteenth century, and intended to accommodate persons who sold poultry, is hexagonal, with a central column [*Britton's Pict. Antiq. of English Cities*]. In the celebrated monastic town of *Glastonbury* was a large market-cross of singular design, which, after having remained to adorn the place for nearly three centuries, was taken down, with the adjoining conduit, at the beginning of the present century [*Britton's Arch. Antiq.*, vol. i.]. The above four crosses are represented in the annexed PLATE II. of CROSSES. Of other market-crosses, those of *Chichester* and *Leighton-Buzzard* are the most important. The former, which appears to have been erected about 1480, is fully illustrated in the *Pict. Antiq. of English*



*Cities*: the latter is pentagonal, in two stories, raised on steps; the lower story being open, and supported by a central shaft and five buttress-piers at the angles, each having small columns attached: the roof is groined. In the second story are five statues in canopied niches. The shape of the arch indicates this cross to be of the time of Henry the Eighth. The cross at *Coventry* was, perhaps, the most splendid edifice of the kind in England. The indenture, or agreement for its construction, dated in the 38th Hen. VIII., is printed in the "*Liber Niger*," and states, that it was to be constructed of good free-stone from the quarries of Attilborough, or Raunton, in Warwickshire, and set up in a place called "crosse cheeping." It was to be ornamented with pinnacles and images; and its covenanted cost was 197*l.* 6*s.*, to be paid by instalments.

Figs. 1, 2, and 3, in the accompanying PLATE I. of CROSSES, are specimens of three varieties of the same design, consisting of a single shaft fixed in a base. These are differently ornamented with figures of the crucifixion, and one is adorned with bassi-relievi of numerous figures.

CROSS, PALM. Frequent mention of *palm-crosses* is made in old wills. Thus, in 1462, John Turner gave forty shillings for making a stone-cross, called a palm-cross, to be set over his grave. An old French topographer describes a cross at Caen, which seems to have been something of the kind: "This large and fine cross," he says, "was of a singular form. The body of it (*la masse*) fifteen feet high, and thirty in circumference, supported five columns, twenty feet high, and six inches in diameter; and upon these was another *masse*, seven feet high, and two feet and a half in diameter. Round it were four figures, five feet high; and upon the jointing of the capital (*l'ammortisement du chapiteau*) was fixed a fair cross five feet high, with other figures and carvings. Round this structure ran a flight of steps, by which the Catholics ascended on Palm Sunday and received the sign of the cross, which brought to their remembrance the Passion of our Lord."—*Owen and Blakeway's Shrewsbury*, ii. 358.

A cross was erected in the church-yard of Hadley, in Norfolk, by the direction of the will of Henry Bunn, dated 1500, and was "ornamented with palm branches on *Palm Sun-*

*duy*;—*p. palmis in die ramis palmarum offerendis*."—*Blomefield's Hist. of Norfolk*, vol. x. p. 141. edit. 1809.

**CROSS-SOMER**, a beam of timber. "A roffe made complete, w<sup>t</sup> a *cross-somer*, and joystes to the same;" is mentioned in a document relative to reparations at the Tower, 24th Henry VIII., preserved in the chapter-house at Westminster.—*Bayley's Hist. of the Tower*, pt. i. App. p. xix.

**CROSS-SPRINGER**, in groined vaulting, is the rib which extends diagonally from one pier to another.

**CROSS-VAULTING**, is formed by the intersection of two or more simple vaults of arch-work.

**CROTA**, low Lat., a vault, or vaulted apartment. In a charter dated in 1417, and quoted in the Supplement to the *Glossary of Du Cange*, this term is used to signify the substructure of a tower: "*Quamdam crotam seu fundamentum turris, sitæ in loco de Sabrano*." The analogous terms, **CROTE** and **CROUSTE**, occur in French records of the fifteenth century, cited in the same work.

**CROUDE**, **CROWDE**, the crypt, or undercroft of a church; a subterraneous vault, such as that under old St. Paul's, London, which was formerly called "*the croudes*," corruptly for the crypt. [See **SHROWDS**, and *Dugdale's St. Paul's*, by Ellis, p. 75.] Higgins, in his translation of Junius's Nomenclator, explains the term *Crypto-Porticus*, as "a secret walk, or vault underground, as the *crowdes* or shrowdes of Paules, called St. Faith's Church."—p. 188. (See **CRYPTO-PORTICUS**.)

**CROUPE** or **CROP**, from *copp* or *cnopp*, Sax. the top or head of any thing; *croupe*, Fr., a top, ridge, or termination. In the description of St. Stephen's Church, Bristol, William of Worcester gives the altitude of the tower, from the "erth table to the *crope* which finishes the stone work." [*Itin.* p. 282]. Chaucer uses the term in the same sense. From its application by the French to the semicircular end of a church, which had generally an arched roof, the word has been extended to mean a vaulted roof generally, in which sense it agrees with the Latin term, *tectum testudinatum*.

**CROWN**, the uppermost member, or finishing part of a work ; applied to the corona and its superior mouldings in an entablature.

**CROWN OF AN ARCH**, that line, or point upon its surface, which is the highest, or most elevated from its springing.

**CROYLAND**, (Richard de) ; Abbot of Croyland, Lincolnshire, from 1281 to 1303, is said to have erected the transept of the Abbey Church.—*Gough's Hist. of Croyland*, p. 87.

**CROYLAND**, (William de) ; was master of the works in the same edifice, during the abbacy of Upton, who presided from 1417 to 1427. He is said to have built the nave and aisles.—*Gough's Hist. of Croyland*, p. 88.

**CRUCIFIX**, *crucifixus*, Lat., from *crucis* and *fixus*, fixed to a cross ; a representation, either carved or painted, of Jesus Christ fastened to the cross. The crucifix was extensively used in the processions, devotions, and decorations of the Roman Catholics : it was frequently made to contain relics of saints.

**CRYPT**, *crypte*, Fr., from *κρυπτω*, Gr., and *crypta*, Lat., to hide ; a vault, or subterraneous apartment beneath a church. In the early ages of Christianity, when the Church was harassed by persecution, it was necessary for its members to meet in the most secret places ; subterraneous chambers under dwellings, and the vaults containing the tombs of martyrs were generally selected for this purpose. Hence, the term used to signify such concealment became the name of the place : a church underground, or that portion of it where the congregation assembled.

Furnished with altars and oratories, it is evident, that crypts were used by the early Christians for certain religious ceremonies ; and it is also apparent, that parts of them were appropriated for the interments of the most distinguished officers of the church. Crypts are found in some of the most eminent of the ecclesiastical edifices of Great Britain, as well as in those of France, Italy, and Germany. Mr. Rickman considers the crypt of the Church of *St. Germain's, Rouen*, to be of the fourth century [*Attempt, &c.*, p. 313] ; and the small *crypt*, under the space between the altar and Lady Chapel, *Winchester Cathedral*, has also been referred

to a remote period in the Anglo-Saxon annals, [by Mr. Garbett, in *Britton's Cath. Antiqs., Winchester*, p. 58.] The greater, or western crypt, however, which extends under the choir of that cathedral is attributed, by the same gentleman, to St. Ethelwold, who presided over the see from 963 to 984: the solid and ponderous character of its masonry may be seen by referring to the *Plate of Columns*, fig. 2.

The *Crypt at Lastingham Church*, Yorkshire, is certainly of great antiquity, though we have no direct documentary evidence of its date. It is recorded, that the church and monastic buildings were rebuilt about the year 1080; and the solid and rude character of the architecture of the crypt, justifies the conjecture of its being part of the works then executed. The plan of this crypt is square, with a recess at the east end terminating in a semicircle.

At *St. Peter's in the East, Oxford*, is an ancient crypt, measuring thirty-six feet by twenty-one, and supported by two rows of columns. It is nine feet high, and is generally of lighter proportions than either of the preceding. It has been attributed by some writers to St. Grymbald, who lived in the time of King Alfred, but it was most probably not erected until soon after the Norman conquest. The Rev. W. Coneybeare has given a learned essay on this church and its crypt in *Britton's Architectural Antiquities*, vol. iv. in which he contends, that the latter is subsequent to the Norman invasion: but the Rev. Dr. Ingram, in *Memorials of Oxford*, vol. i., says there is not "any reason to doubt it was built before" that event.

Beneath the east end of *Repton Church, Derbyshire*, is an early and singular crypt, which has four slender spiral columns, and eight pilasters with panels on their faces, giving the whole a close resemblance to Roman work. From these appearances this crypt has also been classed, by some antiquaries, with the remains of early Norman architecture; but Messrs. Lysons ascribe it to the Anglo-Saxons, who founded the conventual church here before the year 660. [*Magna Britannia, Derbyshire*, p. ccxix.] In that volume is a ground-plan, section, and view of the crypt.

To *Canterbury Cathedral* we must refer for the most extensive, interesting, and important of these curious apartments. Like those at Winchester, the crypts of Canterbury

Cathedral appear to have been built at different times. Their eastern termination is semicircular; which form has been also observed in the small lateral chapels. The interior length of the Canterbury Crypts is 286 feet; and the width, at the western part, is 83 feet 6 inches. The age of the oldest part has long been the subject of controversy, but from its similarity to the crypt at Oxford, it may be regarded as contemporaneous with that; it was most probably the work of Lanfranc, about A.D. 1080. The larger, or western crypt is divided into a nave and four ailes by two rows of massive piers, and by a double range of small columns: whilst the piers and walls of the ailes have semicolumns to support the vaulting. Branching laterally from each aisle is a vault, or chapel; that on the south side, the vaulting of which is adorned with many ribs, bears evident marks of innovation, and is supposed to have been converted into a chantry-chapel by Edward the Black Prince, whose arms are seen among its ornaments. Towards the eastern end of this crypt (at 7. in the accompanying Plan) was a chapel, inclosed with screenwork, and dedicated to the Holy Virgin. The crypt under the Trinity chapel, or east end of the cathedral, is singular in form and character. Its plan assumes the figure of a horse-shoe; and is divided into a nave and ailes by a series of eight piers, each formed of two columns, engaged about one quarter of their diameter, supporting four semicircular, and five pointed arches, their respective forms being influenced by the width of the intercolumniations. In its central division, or nave, are two small insulated shafts, with large capitals and bases, to support the ribbed groining, which is distinguished from that of the western crypt by cross springers and bold mouldings. At the eastern extremity is a small vaulted chamber, forming the termination of these interesting apartments.

The two accompanying views, and ground-plan, will fully exemplify the forms and architectural characteristics of these very interesting crypts. The reference-figures, and letters, in the ground-plan, indicate the following parts, or members of the crypt:—1. Piers between the nave and ailes; 2, 3. Staircases from the south and north transepts of crypt to the church; 4. Stairs to the exterior part of the building; 5. niche, or recess in the wall; 6. Semicircular recessed chapel,

for an altar; 7. Virgin Mary chapel; 8. Aile; 9. Tomb in a recess; 10. Entrance to a dark chapel, or cell; 11. Piers of modern masonry, to support the floor above; 12. Doorway to a dark cell; 13. Tomb of Archbishop Moreton; 14. Window; 15. Recessed altar; 16, 17. Staircases in old towers; 18, 19. Aile of crypt under Trinity chapel; 20. Piers between the crypts. A, B. Stairs from church to crypt; C. Nave; D, E. Ailes; F. North transept; G. South transept; H, I, K. Cells, or chapels; L. Entrance between crypts; M. Nave; N, O. Ailes of eastern crypt; P. Vaulted room under Becket's crown; Q. Foundation of a chapel.

The crypt of *Gloucester Cathedral* is another early example; whilst the vaulted apartment under the *chapter-house* of *Wells Cathedral* is one of later date. These crypts are illustrated and described in *Britton's Cath. Antiquities*.

**CRYPTO-PORTICUS**, a subterraneous gallery, or arched passage.

The application of the term has been so far extended as to signify any gallery or corridor, even when lighted by windows or other openings. Pliny's description of his favourite villa, near Laurentinum, contains a reference to a gallery of the latter description, under the name of Crypto-porticus. [*Melmoth's Pliny*, book ii. epis. 17.] Hadrian's villa affords an example of another class, to which the term would be more properly applied; the gallery being nearly buried in the ground, and lighted at each end. The Crypto-porticus, in its primitive form, was a common appendage to a Roman villa, and constituted a desirable retreat from the intense sun of the climate. (See **CROUDE**.)

**CUBICULE, CUBICULUM**, Lat., a bed-chamber; also the pavilion, tent, or balcony, in which the Roman emperors sat to view the public games. We learn from Suetonius, that Julius Cæsar constructed one in the circus, at Rome; its interior being concealed by rich curtains from the view of the spectators.

**CUBILE**, Lat., the ground-work, or lowest course of stones in a building.

**CULLIS, or COULISSE**, a gutter in a roof; any groove, or channel. (See **COULISSE, COLLISA-PORTA, KILLESED, and PORT-CULLIS**.)

**CULMEN**, low Lat., the roof of a church, or house; so named from the Lat. *culmus*, a stalk or straw of wheat, or other grain; the term having been first applied to thatched roofs. *Bede* thus uses the word in his *Life of St. Cuthbert, Bishop of Lindisfarne*: "*Culina* vero [habitu] de lignis informibus et feno superposuit."—*Du Cange*.

**CULVERT**, an arched passage, or bridge beneath a road, or canal.

**CULVERTAIL**, dove-tail, from the old English word *Culver*, a pigeon.

**CUMINATA**, a chimney.—*Du Cange*.

**CUNEUS**, Lat., a wedge; a range of seats in an ancient theatre, or amphitheatre, was thus denominated from being widest above, like a wedge.—*Gwilt's Vitruvius*, p. 141.

**CUPBOARD**, a board, or shelf to place cups on. The cupboard formerly supplied the place of the modern side-board; being, in some instances, a single shelf fixed against a wall, and, in others, framed in stages rising one above another so as to admit of an ostentatious display of plate. It was generally covered with carpets. In old records are many notices of the valuable articles placed on cupboards; and, from Lord Fairfax's "Orders for the service of his Household," it appears that there was a servant called the cupboard-keeper, whose duty it was to supply the guests with wine. Some cupboards of plate were called *court-cupboards*; and the *livery-cupboard* is supposed to have been that on which the *liveries*, or evening collations, were divided, preparatory to their being sent to the chambers. See *Nares's Glossary*, *Hunt's Exemplars*, p. 122, and Note to p. 108. of the *Northumberland Household Book*.

**CUPOLA**, from *cupo*, Ital., concave, profound; a vaulted roof rising above a building in a hemispherical, or hemispheroidal form. The cupolas used in different styles of architecture, and by different nations, assume many varieties both of plan and elevation. In plan they are circular, octagonal, polygonal, and square; whilst in contour, or external elevation, the semi-circular, semi-elliptical, segmental, pointed, bell-shaped, conical, and bulbous forms are the chief varieties. The oldest cupola, of which we have any record, is that of the Pantheon, at Rome, built during the reign of Augustus, and is still entire: the Greeks do not appear to have produced any thing more

nearly resembling a cupola, than the single concave stone which covers the Choragic Monument of Lysicrates. The internal diameter of the cupola of the Pantheon is 132 feet; it is ornamented with coffers, and terminates, upwards, in an opening called the eye. The cupolas of the Sibyl's Temple, at Tivoli, and of the Temple of Bacchus, with many other Roman examples, might be referred to. The contour of the Roman cupola was never more than a semi-circle; but almost all of those erected since that of Saint Sophia, Constantinople, are raised higher than the radius of their bases. Those of the Romans had rarely any opening but at the summit, and were constructed of brick; whilst modern cupolas are often perforated with numerous openings, and built of wood, covered with lead, copper, or other materials. From the Romans it was adopted by the Greek architects of Byzantium: their celebrated church of Saint Sophia has a cupola 115 feet in diameter; and so extensively, indeed, was this member used by them, that their buildings were made to appear "a vast conglomeration of globes of different sizes." [*Hope's History of Architecture*, p. 129.] The same mode of construction prevails in Constantinople, in the Turkish mosques of the present day. The cupola was used in the early churches of Italy to such an extent, that the name of the church (a dome) was applied as synonymous with the cupola which it so frequently exhibited. [See *DOMÉ*.] The principal cupola of Saint Mark's church, Venice, is 44 feet in diameter, and was erected in the year 973; that of the cathedral of Pisa, raised in the eleventh century, is 53 feet in diameter; and that of Saint Maria, at Florence, (141 feet in diameter), was executed by Brunelleschi in the fifteenth century; is of octangular plan, and is only inferior in point of magnitude to that of St. Peter's, at Rome. The early use of a hemispherical roof may be observed in the British Duns; "and whilst, among the Greeks of Constantinople, and their Italian imitators, it had at most been elongated from its base in a perpendicular direction, it was amongst the followers of Islam, in India, Persia, and Egypt, made to belly out in the midst of its height, so as to resemble the bulb of an onion, or the body of a Dutch quart bottle." [*Hope's History of Architecture*, p. 153.] On the introduction of the pointed style, the cupola, with all other circular members, was ban-



ished from buildings of that class; and it is only in greatly modified shapes, that it is occasionally used in the termination of a staircase turret, or in the interior of a central tower at the intersection of the cross; in which latter case it usually rises from a square, or octagonal base, and converges with ribs towards a centre; each side being pierced with windows. The lower part of the central tower, or lantern of Ely cathedral, is of this class. A cupola rising vertically from a circular plan, and curved so as to terminate in a sharp point, was much used in England in the reigns of Henry VII. and VIII.; it is found on the buttresses of Henry the Seventh's chapel, and the turrets of King's College Chapel, Cambridge. This was succeeded by one of a bell-shaped contour, rising from a square plan, which, as well as the former, was frequently used in the domestic architecture of the times of Queen Elizabeth and James I. After the revival of classical architecture, the cupola of Saint Maria, at Florence, already mentioned, was erected, and was followed by the great work of Michael Angelo, at St. Peter's, Rome, the cupola of which is 156 feet in diameter. That of Saint Paul's Cathedral, London, raised by Sir Christopher Wren about the year 1700, is, in diameter, 106 feet. Of modern cupolas, the Pantheon, or church of St. Genevieve, at Paris, and the Colosseum, London, offer the best examples. The former was designed and constructed by Soufflot, and is 70 feet in diameter; the diameter of the latter (by Mr. Decimus Burton) being 126 feet. Paris also contains a cupola of ribbed iron, covered with copper, forming the roof of the Halle au Blés, which supplies the place of a dome of carpentry, very skilfully constructed by the Sieur Moulineau, and destroyed by fire in the year 1802. The roof of the Mausoleum of Theodoric, at Ravenna, is formed by a single stone, hollowed within, and hemispherical without; and measuring 36 feet in diameter. See *Archæologia*, vol. xxiii. p. 323., and an able essay on domes, in *Ware's Tracts on Vaults and Bridges*.

CUPPULA, CUPULA, low Lat., a cupola, or vaulted dome, in the shape of an inverted bowl. "Retento sibi ex dictis reliquiis frustulo, ad effectum illud collocandi, ut dixit, in cruce *cupulæ* ecclesiæ prædictæ."—*Acta Sanctor*, tom. v. *Junii*, p. 70.—*Du Cange*.

**CURIA**, a court: its derivation, from the Greek *κυρία*, proves its connexion with a public assembly, and answers to a hall for municipal purposes. Amongst the *curiæ* of ancient Rome, were the *Curia Hostilia*, the senate house of Tullius Hostilius, and the *Curia Pompeii*, founded by Pompey.

**CURRITORIUM**, **CORRIDORIUM**, low Lat.; *corridore*, Ital.; a passage, or gallery from one part of a house to another. (See **CORRIDOR**.)

**CURTAIN**, Ital.; *cortina*, Sp.; in military architecture, that part of a rampart, or castle wall, comprised between two towers, or bastions. The entrance to a fortress, with its drawbridge and accompaniments, is commonly placed in the centre of a curtain: its approaches are defended by flanking bastions.

**CUSHION CAPITAL**, the capital of a column so sculptured as to resemble a cushion pressed down by the weight of its entablature: it is very common amongst the excavations of India, and the temples of Egypt. The name has also been given, by Professor Whewell, to the common Norman capital; consisting of a cubical mass, rounded off at its lower extremity, to unite with the shaft. *Architectural Notes on German Churches*, p. 55. (See the accompanying Plates of **ARCHES** and **ARCADES**, and **PLATE** of **COLUMNS**, fig. 1.)

**CUSP**, from *cuspis*, Lat.; the point of a spear, or similar weapon, or any other triangular point. Sir James Hall, in his *Essay on the Origin of Gothic Architecture*, p. 32, says: "In all the concave bends of the stone work, a small pointed ornament occurs, which is very common in gothic windows, and is very general in every branch of the art. As this ornament has not, to my knowledge, been characterized by any particular name, I have ventured to apply to it that of *cusps*." There are four of these shewn in **PLATE** I. of *door-ways*, fig. 2, the intermediate arcs between which have been frequently confounded with the cusps.

**CUTHBERT**, Archbishop of Canterbury, in the 8th century, obtained a license from King Eadbert and the Pope to have the archbishops of that see interred in the cathedral, in preference to giving up their bodies to the monks of St. Augustine's abbey, as had been previously the practice: for this purpose he erected a chapel adjoining the east end of the cathedral, and

consecrated it for the sepulture of himself, and all future prelates of the see.—*Britton's Cath. Antiq., Canterbury*, p. 27.

**CYCLOPEAN ARCHITECTURE**, a class of building supposed to have preceded the invention of the classic orders in Greece; so called from its alleged inventors the Cyclops; but who those persons really were is unknown. Some have supposed them to be a colony of Celts, or Titans, and others that they came from Thrace; whilst others, again, have imagined them to be the Pelasgi. Pliny and other ancient writers allude to the works of the Cyclops; and it appears probable that every building remarkable for its great size was attributed to them.

The existing remains of Cyclopean architecture characterize it as remarkable chiefly for the immense size of the stones used in it, and the absence of any cement. Its most frequent application was for the walls of cities and fortresses; and it is only in the later examples that it is found to enter into the construction of a building. The earliest class of these works is formed of rude irregular masses of stones, raised one upon another, the interstices being filled up with smaller blocks; in the next class the stones are polygonal, the sides of each block fitting closely to those adjoining; in the third class they are squared, and laid in courses of different thicknesses, which are occasionally interrupted by perpendicular breaks; whilst in the last and more perfect class, the stones are continued in uniform and uninterrupted layers throughout. Examples of each class are represented in *Dodwell's Pelasgic Remains in Greece and Italy*. The antiquity of these buildings is undoubtedly great, probably many centuries before Christ. The fortress of Tiryns is characterized by Homer as the "well-walled Tirynthus;" whence it has been inferred that the present ruins are those of the citadel which existed in the time of that poet, and, consequently, possess an antiquity of nearly thirty-two centuries.

Occasionally openings, resembling pointed arches, are found in Cyclopean walls; formed, it is supposed, by the projection of each course of stones over that beneath it, till they terminate in a point, the angles of the stones having been afterwards cut away. The lintel over the entrance to the Treasury of Atreus, at Mycenæ, is formed of two stones; the

largest of which measures 27 feet in length, 17 feet in breadth, and 3 feet 9 inches in thickness. It is computed to weigh about 133 tons.

CYLING, used by William of Worcester in the same sense as ceiling.—*Itinerary*, 170.

CYMA, CYMATIUM, or CIMA, κυματιον, Gr., commonly called the *ogee*; the name of a moulding in very frequent use, the profile of which is a curve of contrary flexure. When its lower part is convex, it is called a *cyma recta*; and, when the upper part is convex, a *cyma reversa*.

## D

DADO. (See DIE.)

DAIS, DEIS, *dasium*, low Lat.; an elevated part of a floor; a platform in a hall, or banqueting room, raised above the level of the other flooring. On this was placed the principal table, having frequently a canopied seat, which was intended for the proprietor of the house. The genuine signification and etymology of this term have been much discussed: the following statement by Mr. Tyrwhitt, in his Notes on *Chaucer's Canterbury Tales*, may be considered the most satisfactory:—"I apprehend that the word *dais* originally signified the wooden floor (*d'ais*, Fr., *de assibus*, Lat.) which was laid at the upper end of the hall, as we still see it in college-halls, &c. That part of the room, therefore, which was floored with planks was called the *dais*, the rest being either the bare ground, or at best paved with stone; and, being raised above the level of the other parts, it was often called the *high dais*. In royal halls there were more dais than one, each of them being probably raised above the other by one or more steps; and that where the king sate was called the *highest dais*." At a dinner which Charles V. of France gave to the Emperor Charles IV., in 1377, Christine de Pisan says, *Hist. de Char. V.*, pt. iii. ch. 33., "*cinq dois [dais] avoit en la salle plains de princes et de barons, et autres tables partout—dreçouers fais de barrières à l'environ.*" As the principal table was always placed upon a *dais*, it began very soon, by a natural abuse of words, to be called itself a *Dais*, and people were said to sit *at* the *dais*, instead of at the table *upon* the *dais*. It was so in the

time of M. Paris, (*Vit. Abbat.*, p. 1070): "Priore prandente ad magnam mensam quam *Deis* vocamus." In the Close Rolls, 20th of Henry III., the dais is clearly distinguished from the table belonging to it: "Mandatum est H. de Pateshull The-saurar. R. quod faciat habere Constab. Turr. Lond., denarios ad tabulas emendas ad mensas inde faciend' ad magnum *deisium* Regis, in magna aula ibidem." [*Bayley's History of the Tower*, part i., p. 214.] The *highest dais* ("plus haut dois") is mentioned in "*Le Roman de Garin*," a poem in old French, quoted by Du Cange. That the term continued in use in this country, at least till the reign of Henry VIII., appears from its occurrence in *Skelton's Ballad of Elinor Rumming*.

DANCETTE, Fr., a term in heraldry synonymous with the *zigzag*, or *cheveron-fret*, frequently seen in Norman buildings.

DAUBATURA, low Lat., rough-cast in plaster.—*Du Cange*.

DAY, a term applied to one perpendicular division of a mullioned window; probably a corruption of *bay*. The word occurs in documents relating to the building of King's College Chapel, Cambridge. (See *BAY*.)

DEALBATUS, Lat., from *dealbo*; to whiten, or whitewash. In a mandate on the Close Roll, of 25th Henry III., published in *Bayley's History of the Tower*, part i. p. 107, the wall of Cæsar's Tower is said to have been newly whitewashed: "Murus—de novo est *dealbatus*."

DEAMBULATORY. *Deambulatorium*, *Deambulacrum*, low Lat., an ambulatory, or cloister, for exercise; also the ailes of a church, or the porticoes around the body of a church. "Purgavit templum, composuit sedilibus, et ornavit de super columnalia cum basibus, chorum purgavit et cryptam, et *Deambulatoria* aptavit, inibi locatis decenter altariis." *Vita S. Geraldi Abbat. Grandis Silvæ*, Num. 12. Guibert, Abbot of Gemblowis, (*de Combustione Monasterii Gemblac. an. 1137*), mentions "*Deambulatoria Ecclesiæ*."—*Du Cange*. See AMBULATORY.

DEARN, or DERN, from *dearn*, Sax., solitary; a door-post, or a threshold: to *dern*, to conceal, or shut up, is a word frequently used in the dialect of the northern counties.—*Glossary in Pugin's Specimens of Goth. Arch.*

**DECANICUM**, low Lat.; *δεκανικον*, Gr.; an ecclesiastical prison; a place adjoining a church for the custody or restraint of ecclesiastical delinquents. By a law of Justinian (quoted in *Bingham's Works*, i. 311.) it is ordered that offenders should be "shut up in the *decanica* (*ἐν τοῖς δεκανικοῖς*) of the church, there to suffer condign punishment." [Justinian Novell, 79, c. 3.]

**DECASTYLE, DECASTYLOS.** (See **TEMPLE**.)

**DECEMPEDE**, Fr.; *decempeda*, Lat.; *decem*, ten; *pes*, a foot; a measuring rod, ten feet in length, used by ancient architects. It was of a cylindrical form, having, at each end, a capital resembling that of a column.—*Fosbroke's Ency. of Antiq.*

**DEDICATION.** (See **CONSECRATION**.)

**DEGREE**, from the Fr., *de gre*; a stair, step, or gress. (See **GRESS**.)

**DELF**, from *delve*, to dig; commonly applied to a stone quarry:—*Stone delf*. Ray uses the name *Coal delf* for a coal mine.—*Travels*, p. 299.

**DELIQUIÆ**, Lat., from *deliquo*, to drain; a term used by Vitruvius to denote gutters, or gutter-plates, for the passage of rain from the roofs to the cavedia of Roman houses.

**DELUBRUM**, low Lat., a font, a baptismal basin. Among the ancient Romans, *delubra* were temples having basins or fountains, in which persons who came to sacrifice, or perform other acts of worship, previously washed or bathed themselves; hence, churches furnished with fonts, in which the regenerated were purified by baptism, were likewise styled *delubra*. The term *delubrum*, according to Isidorus (*Origin.* lib. 15, c. 4.), is derived from the Lat. *deluo*, *deluendo*, to wash clean. "Apud *Delubrum*, ac sacrum fontem." *Sebast. Perusinus*, in *Vita B. Columbæ Reatinæ; Acta Sanctor. Maii*, tom. v. p 337.

**DENTIL, DENTICULUS**, low Lat., from *dens*, a tooth; a small square projecting piece of wood, brick, or stone, forming a component part of an Ionic or Corinthian cornice.

**DERHAM**, Elias de. (See **BERHAM**.)

**DESCENSUS**, low Lat.; *κατάβασις*, Gr.; a crypt, or chapel beneath

the high altar of a church, in which were preserved the bodies, or relics, of martyrs and confessors.—*Du Cange*. (See CONFESSIO.)

**DESTINA**, Lat., a column, or pillar for the support of an edifice. The term is thus used by Vitruvius: "*Destinæ, Furcæ, Domus fulcra.*" [*Papias, in MS. Bituric.*] "Undefactum est ut acclinis *destinæ*, quæ extrinsecus ecclesiæ pro munimine erat apposita, spiritum vitæ exhalaret ultimum." [*Bedæ Hist. Eccles. lib. iii. cap. 17.*] Ecclesiastical writers employ the word to designate the aisle of a church, and also for a cell, or obscure apartment: thus Osbern, in the Life of St. Dunstan, styles the cell, built by the latter at Glastonbury, *destina*.—*V. Acta Sanctor. Maii*, tom. iv. p. 365.

**DESTRARIA**, low Lat., an ambulatory, the portico of a church.—*Du Cange*.

**DETAIL**, from the Fr., *détailler*; a term used to denote delineations or drawings made on a scale sufficiently large to make out the smaller and more minute portions of a subject.

**DIACONICUM, DIACONIUM**, low Lat.; *διακονιον*, Gr.; a sacristy or vestry under the superintendence of a deacon. "In *Diaconio*, id est, in *Sacrario*." [*Gloss. MS. ad Concil. Laodicens. cap. 21.*] Bingham calls it also the *Secretarium*, and further makes a distinction between the *diaconicum magnum*, which was outside the church, and the *diaconicum bematis*, a smaller vestry, situated in the nave of the building.

**DIAGONAL-MOULDING**, synonymous with the zigzag, or cheveron. (See CHEVERON and FRET.)

**DIAGONAL-RIB**, a projecting band of stone or timber passing diagonally from one angle of a vaulted ceiling across the centre to the opposite angle.

**DIAPER**, *diasperatus*, low Lat.; *diaspro*, Ital.; a panel or flat recessed surface covered with carving or other wrought work in low relief. Diaper signifies also a kind of linen cloth, wrought with figures in weaving. Nares derives the word from the French *diaprè*; which Du Cange deduces from the low Lat., *diasperus*, a sort of cloth, the surface of which is variegated. These differently applied terms are all derived from the inseparable Latin preposition *di*, and *asper*,

rough or uneven. "Aspera pocula" is used by Virgil for cups ornamented with engraved, or chased work. Diaper panelling occurs on the walls of Westminster Abbey church, Waltham Cross, and other buildings erected in the reigns of Henry III. and Edward I.

**DIASTYLE.** (See **TEMPLE.**)

**DIE**; *dé*, Fr.; *truncus*, Lat.; *dado*, Ital.; *würfel*, Ger.; a cubical block of stone, or wood, the sides of which form the vertical faces of an insulated pedestal between its base and surbase: probably so called from its resemblance to the die, or dice used in games of chance. The Italian word *dado* is, however, more frequently used than *die*.

**DIPTEROS.** (See **TEMPLE.**)

**DITTON**, (John de), Clerk, was keeper of the works at the Palace of Westminster and the Tower of London, in 1319. *Rot. Orig. B. E.* ii. 16. *Brayley and Britton's Anc. Palace of Westm.*, p. 137.

**DOGA**, **DOVA**, low Lat.; *doga*, Ital.; *douve*, Fr.; a plank, a stave, or piece of timber, for making casks or other wooden vessels.—*Du Cange*.

**DOGS.** (See **END-IRONS.**)

**DOG-TOOTH**, a term used to designate an ornamental member much used in the hollow mouldings of doorways, windows, arches, &c. of the Christian buildings at the beginning of the thirteenth century. Why called dog's tooth, it is not easy to explain, as the ornament does not resemble that canine member: it rather appears like four leaves of the chestnut-tree united, and brought to a point at one end, and expanded at the other, radiating from a central point. In *Pugin's Specimens*, vol. i., it is represented and defined, (p. 8. pl. v.); and the author observes, that "an appropriate name for it is greatly wanted."

**DOMÉ**, from *δομα*, Gr., a building of any kind; a cupola; the hemispherical covering of a building. The Italians call the principal church in a place *il duomo*, the temple; hence many French and English architects apply the name to that member which is of such frequent occurrence in the *domes* of Italy; namely, the cupola. This application, however, is



improper ; and the word *cupola*, signifying a large cup (as *cupoletta* does a small one), is the most correct word, and carries with it the full meaning of the object designated ; which the word *dome* does not. See CUPOLA, for a brief essay on its form and characteristics, with references to examples. Cotgrave (*Dictionary*) uses the word *dome* to designate a townhouse, guildhall, or mansion.

**DOMESTIC ARCHITECTURE**, from *domus*, whence *domesticus*, Lat., a house ; is that class, or species of buildings appropriated to the residence of man ; and contradistinguished from the castellated, or military, and the ecclesiastical, or religious architecture, from being totally independent of both, and exclusively designed for, and adapted to the dwellings of the human race, in different degrees of civilization. Domestic architecture embraces every gradation of building for habitation, from a cottage to a palace ; and within its range is included farm-houses, village, and town houses, all the varieties of villas and country residences, and the street-houses, shops, and mansions, of a metropolis. Such a variety gives great scope for, and demands considerable skill in the architect to contrive the best possible design for its destined purpose.

A full and judicious history of domestic architecture would embrace a history of the arts, the manners, the customs, and the habits, of mankind in different portions of the globe ; for not only in its great geographical and political portions, but in many of the subdivisions of governments and states, there will be found great dissimilarity in the styles of dwelling-houses. In civilized and highly cultivated stages of society only has architecture been fully studied and distinguished ; but even in such nations domestic architecture has been only employed for the higher orders of society, who lived in spacious and even sumptuous houses : whilst the middling and lower orders lived in small and poor dwellings, to which the name of architecture would have been improperly applied. Of ancient Egyptian and Grecian domestic architecture very little is known ; but the excavations in Rome, Herculaneum, and Pompeii, have displayed the arrangements, forms, accommodations, and styles of decoration of some of the ancient town houses of the Romans ; whilst the extent and arrangement of the country villas may be partly ascer-

tained by the discoveries made in different parts of Italy, France, and Great Britain. In the very interesting work, by the late Samuel Lysons, entitled "*Reliquiæ Romanæ*," some of the Roman-British villas are copiously illustrated and ably described; whilst those of Italy are displayed in *Castell's Villas of the Ancients*, folio. Pliny (lib. ii. epist. 17.) describes his celebrated villa at *Laurentinum*, which description serves to shew the general characteristic features of the country seats of the Romans in the time of the author. It is represented as containing 37 apartments on the ground floor, which seems to have comprised the whole building. The Roman villa at *Bignor*, in Sussex, appears, from Mr. Lysons's plan, (*Reliquiæ Romanæ*), to have had at least 74 apartments, and to have occupied an area measuring 630 by 335 feet. It would exceed the proper limits of this article to detail, or even give a short sketch of the history of domestic architecture in England; but the reader will find the subject elucidated, and partly illustrated, in the second volume of the *Architectural Antiquities*. It may be proper to remark, that the modern palaces and mansions of Europe far surpass those of the ancient world in all the essentials of symmetry, beauty, adaptation, and even comfortable accommodation.

**DOMICILE**, *domicilium*, Lat.; a dwelling-house.

**DOMINICUM** is a word used by early ecclesiastical historians to signify a church. "In Antiochia *dominicum*, quod vocatur, aureum ædificari cœptum." *S. Hieronym. in Chronico.*—*Du Cange*.

**DOMUS CAPITULARIS**, low Lat.; a chapter-house.

**DOMUS PENSILE**, Lat.; a pensile house; a house placed on, and partially projecting over, an ordinary level; particularly applied to a house projecting from a bridge.—*Du Cange*.

**DOMUS SCHOLARUM**, low Lat.; a school house attached to an ecclesiastical edifice. In the register of W. Courteney, Archbishop of Canterbury, relating to a convocation at Salisbury, in 1384, it is stated to have been held "in *domo scholarum* in cœmeterio ecclesiæ situata." [*Hody's History of Convocations*, 8vo. pt. iii. p. 236.] Some English cathedrals still retain this appendage, as Canterbury, Worcester, Hereford, Winchester, &c.

**DOMUS TURRALE**, Lat.; a house with a tower or towers. The term appears, from Du Cange, to have been in use in the thirteenth century.

**DONJON**, Fr.; *schlosse-thurm*, Ger.; the principal tower of a castle, which is generally situated on a natural or artificial mount, and usually in the innermost court, or ballium: it was called also the donjon-tower, or keep. Its lowest part, or sub-structure, was commonly used as a prison, cell, or dungeon, for the confinement of captives.

**DOOR**, *θυρα*, Gr.; *дверь, двр, двре*, Sax.; *thur*, Ger.; a movable piece of framed timber placed upon hinges, or sliding in grooves, and used to close or shut up an opening called a doorway. The distinction between the doorway and the door, which closes it, is both reasonable and convenient; and much confusion prevails in the works of many writers who have confounded the one with the other. Doors are of various materials, forms, sizes, and patterns: those of Solomon's temple are recorded in Scripture as being made of olive-wood; the inhabitants of Babylon and of ancient Egypt probably used bronze and other metals. (See **DOORWAY**, and **GATE**.) The Greeks and Romans made their doors of various materials, and usually formed them of two leaves, or halves turning upon hinges, and opening in the middle; they were often covered with elaborate ornaments of ivory, and of precious metals. Those of the middle ages (of which a few specimens are given in the annexed Plates of Doorways) were often skilfully made, and adorned with ornamented handles, knockers, locks, and tracery; but as they were of more fragile materials than the buildings to which they belonged, the existing examples of ancient doors are not numerous.

**DOORWAY**, an opening in a wall used as the entrance to an apartment, or to an edifice. The forms and designs of doorways are found to participate in the characteristics of the different classes of architecture in which they have been used: those of the most ancient nations, Egypt and Greece amongst the number, are chiefly rectangular, and covered by plain horizontal lintels; though the jambs of some of the later specimens converge inwards, from the base to the lintel, which latter occasionally forms an ornamental entablature.—The different parts of doorways were dedicated by the ancients

to particular divinities ; and many ceremonies were connected with them, such as the adorning them with inscriptions, and, on festive occasions, with flowers, trophies, &c. Their entrances were sometimes protected from unwelcome visitors by a dog ; in the absence of which, as at Pompeii, that animal was frequently painted, or represented in mosaic, with the words "*Cave Canem*" inscribed beneath. The hospitable "*Salve*," also, was inscribed in a similar manner at the entrances of many of the houses of Pompeii. In the Egyptian temple of Denderah is a highly decorated doorway, 30 feet in height, by 29 feet wide at the ground ; a bold torus moulding runs up its salient edges and returns at the top. That in the propylon of the temple of Carnak, in Egypt, is 64 feet high. On the introduction of the circular, and, subsequently, of the pointed arch, these forms were immediately applied to doorways, as well as to all other apertures ; and, in the religious edifices of the middle ages, much attention was bestowed upon the designs and adornment of the entrances, particularly those in the west fronts of cathedrals. Sixteen examples of English doorways, from the earliest to the latest class, and including some of the simplest and most elaborate examples, are delineated in the accompanying plates.

Of those in Plate I, fig. 1, from *Brixworth Church*, Northamptonshire, if not of Roman workmanship, is of Roman character and materials ; the arch, jambs, and wall, being constructed with the bricks peculiar to that people. Fig. 2, from *Earls Barton church*, is regarded as Anglo-Saxon, from the rudeness of the design, and of its masonic execution. [See an account of this building, with illustrations, in *Arch. Antiq.*, vol. v.] Fig. 3, from the interior of the north transept of *Norwich Cathedral*, is of the age of Bishop Lozinga, about the year 1100. In this and the three following doorways the whole of the arch is filled up with masonry, and adorned with different sculptured ornaments. Fig. 4, an interesting example, comprising columns with spiral flutes, a zigzag archivolt moulding, and some curious sculptures ; is from *Essendine Church*, Rutlandshire, and is supposed to have been erected early in the eleventh century. [*Carter's Anc. Arch.*] Fig. 5, from *Barfreston Church*, Kent, is probably of the time of William the Conqueror ; and fig. 6, from the

*Conventual Church*, at Ely, is another Norman example of the twelfth century, though Bentham, &c., consider it of the seventh. The column is small in proportion to its height, and has a band at the middle; the mouldings of its base and capital being bold tori, with deep hollows.

Plate II. (incorrectly inscribed Plate I.) contains six doorways, the dates of which are as follows:—Fig. 1, Jew's house, Lincoln, about 1140, is a very curious and interesting example of Anglo-Norman domestic architecture, in which there are columns at the jambs, an ornamental archivolt, and a bold label moulding. [*Pugin's Specimens of Goth. Arch.*] In Fig. 2, *Salisbury Cathedral*, about 1250, the opening is formed by a cinquefoil moulding, with cusps, and is enclosed within a very flat arch. Fig. 3, from *St. John's Chapel, Norwich Cathedral*, now a *School-house*, (about 1300), is a double archway, one retiring behind the other, as shewn in the plan. The door is ornamented with iron scroll-work, connected with its hinges. [*Britton's Cath. Antiqs., Norwich*, p. 39.] Fig. 4, is from *St. George's Chapel, Windsor*, about 1300: fig. 5, the entrance to the great tower of *Tattershall Castle*, (incorrectly engraved *Church*), Lincolnshire; and fig. 6, from *Horn Church*, Essex, date, probably, about 1440. The two latter are amongst the latest class of pointed arch doorways, having square label mouldings and ornamented spandrils.

Plate III. (inscribed Plate II.) exhibits four doorways, each divided by a central column into two openings. Fig. 1, is from *Higham Ferrars Church*, Northamptonshire: its entrances have flat segmental arches, and are enclosed within a large pointed arch, the intervening space being occupied by a pedestal for a statue, and some scriptural subjects in basso-relievo. Fig. 2, from the *Chapter-house of Lichfield Cathedral*, (a beautifully symmetrical example), contains, within a pointed arch of numerous mouldings, and supported by several columns, two others more acutely pointed, each of the latter having within it a trefoil arch, forming the opening. Its date is about 1200. Fig. 3, being the *western entrance* to the same cathedral, is remarkable for the profusion of statues, canopies, and elaborate sculptures with which it is ornamented: the tracery of the doors, and the form of the crockets, are also worthy of notice. Date, about 1235. [A larger en-

graving, with a descriptive account of this splendid doorway, are given in *Britton's Cath. Antiqs., Lichfield.*] The last example on this plate dates about 1350, and is the central doorway of the west front of *York Cathedral.* [See *Britton's Cath. Antiqs., York.*]

In the engraved title-page to this volume, is a representation of the south porch of *King's College Chapel, Cambridge,* within which is a very highly ornamented doorway. [See *Arch. Antiq., vol. i.*]

The Rev. R. Willis, in his *Remarks on the Architecture of Italy*, p. 113, has an essay on the forms and characteristic varieties of Italian doorways; and Mr. T. L. Donaldson has recently published an interesting work on the *Ancient and Modern Doorways of Greece and Italy.*

**DORIC ORDER.** (See **ORDER.**)

**DORMAN**, a cross beam. "The braces bind down and hold fast the *dormans* to the studs (upright posts), and lean on them both."—*Gate of Languages unlocked*, Art. 545.

**DORMAN-TREE**, from *dormant*, Fr., sleeping; and *tree*, Sax., wood; a large beam lying across a room; a joist, or sleeper. The latter term is used in a similar sense, and both are alike applied to any joists or beams fixed horizontally. Du Cange gives a quotation, in which the word *dormitor* has the same signification.

**DORMER-WINDOW**, an opening for light in the sloping roof of a building, having its frame in a perpendicular position; probably so called from lighting dormitories. It is sometimes called a *porch-window*; and Cotgrave, under the name of *Fenestre Flamande* (Flemish window), describes a singular variety of it. "A five-cornered window of timber work, bearing out, in the upper parts, from the roof of a house, &c., and settled in the bottom upon the height of the house-wall." Dormer-windows are frequently met with in the steep roofs of houses in France and Flanders, where they are often peculiarly rich in detail, and curious in construction. [See *Woods' Letters of an Architect*, i. 83.] The word is defined by some old writers as "a close window, having no casement."

**DORMITORY**, **DORTOR**, *dormitorium*, Lat.; *dormitoire, dortoire*,

Fr.; a chamber, or sleeping apartment. Those of monasteries were usually long rooms divided by small partitions, for the beds of the monks. The term *dortor* occurs in a *Survey of the Priory of St. Helens, London*, 23d Henry VIII. *Archæologia*, xvi. 30.

DOS D'ANE, Fr., a term denoting an obtuse ridge, formed at the apex of two inclined planes. Many old stone coffins have their lids shaped *en dos d'ane*, (literally, like an ass's back), such as that of William Rufus, in Winchester cathedral, represented in plate xiii. of *Britton's Cathedral Antiqs., Winchester*.

DOSEL, DOSER, from *dos*, Fr., the back; a hanging of rich stuff, or a screen of ornamental wood-work, at the back of a throne, or chair of state.

DOVE-TAIL, *queue d'hirondelle*, Fr., swallow's tail; a manner of closing or fastening together pieces of timber, by indentations or notches resembling the tail of a dove or swallow.

DOWELS, pins of wood or iron, used at the edges of boards in laying floors, to obviate the appearance of nails on the surface. Floors thus constructed are called *dowelled floors*. [*Loudon's Architectural Magazine*, vol. i., p. 319.] The word is probably a corruption of *dove-tail*.

DRAWBRIDGE, a movable floor usually of timber, so constructed as to be raised or lowered at pleasure. Its principal uses were to serve the purpose of a roadway over water or a dry foss. Modern drawbridges to locks and docks are usually made to open and shut horizontally.

DRAUTE-CHAMBER, a retiring or withdrawing room. "I have take the mesure in the *draute cham'*, y' as ye wold yo' cofors and yo' cowntewery [counter or desk to sit and write at] shuld be sette for the whyle." (*Fenn's Paston Letters*, iii. 324.)

DRESSER, *dressoir*, Fr.; *dressorium*, *directorium*, *dretectorium*, Lat.; a fixed table, or board in a kitchen. The cook's knocking on the dresser was the signal for the servants to take the dinner from the kitchen. "Then must he warn to the *dresser*. Gentlemen, and yeomen, to *dresser*."—*Northumberland Household Book*, p. 423.

**DRESSINGS**, all kinds of mouldings and ornaments on the faces of walls and ceilings.

**DRIP, DRIPSTONE, DRIPPING EAVES**, the projecting moulding or cornice, forming a canopy to a doorway, and to a window. It is usually hollowed in the under part, for the rain or condensed moisture to drop from. Horizontal mouldings on walls and the corona of a cornice are occasionally called drip-stones. (See **EAVES**.)

**DROPS**. (See **GUTTÆ**.)

**DRUELL**, (John), Archdeacon of Exeter in the fifteenth century, was employed at All Soul's College, Oxford, by the founder, Archbishop Chichele. *Walpole's Anecdotes, by Dallaway*, vol. i., p. 213.

**DRUM**, the core or centre of the Corinthian and the composite capitals; otherwise called the vase, or basket.

**DUN, DUNE**, from *dun*, Brit., a hill; a circular building with a hemispherical, or conical roof, formed of rough stones without cement. There were formerly several examples of these houses enclosed within the areas of hill-forts in the northern parts of Scotland and the Orkney Islands. They are supposed to have been raised by the original inhabitants of those countries. Their walls were in some instances found to be double, with galleries, or horizontal passages running through them, connected by perpendicular openings from the top to the bottom. Some of the walls were vitrified; a circumstance which has been variously accounted for by different writers. John Williams [*Account of Remarkable Ruins*, 1777,] and James Anderson [*Archæologia*. v. 241, vi. 88,] maintain, that the vitrification was effected intentionally, when the walls were erected, as a mode of strengthening the building; whilst other writers have ascribed the vitrified masses to the operation of accidental fires, or volcanic eruptions.

Several *duns* are described and illustrated in the fifth and sixth volumes of the *Archæologia*; in *Pennant's Voyage to the Hebrides*, p. 337; in *Chalmers's Caledonia*, vol. i.; in *Roy's Military Antiquities*; and in the works of other writers on the antiquities of Scotland and the Hebrides.

**DUNGEON**, *dunjo*, *domnio*, low Lat.; *dongeon*, Fr.; a prison; so



called from its being situated in the donjon or keep of a castle. The term is used by Eadmer as synonymous with the donjon, or central tower of a castle: and *domnio* occurs with the same signification in a chronicle quoted by Du Cange. The word *dun*, a hill, found in various Teutonic dialects, appears to be the root whence these terms are derived.

DUNSTAN, Archbishop of Canterbury, who died in 988, built a cell at Glastonbury, and was skilful in mechanics. *Angl. Sacr.* ii. 96. *Lingard's Antiqs. of the Anglo-Sax. Church*, 2d ed., p. 143.

## E

EANBALD, archbishop of York in the eighth century, was employed, in conjunction with Alcuin, in superintending the erection of the cathedral. *Britton's Cath. Antiqs.*, York, p. 28. See the Life of Alcuin, with his poem, "*de Pontificibus et Sanctis Ecclesiæ Ebor.*," published by Dr. Gale, in 1691.

EAR, same as ANCONE, which see.

EARTH-TABLE, GROUND-TABLE, in a building, the course of stones level with the earth.

EASTRIA, or EASTRY, (Henry de), prior of Christ Church, Canterbury, repaired the whole choir of that cathedral about the year 1304. He also constructed three new doorways, a pulpit, the present organ screen, two new gables to the chapter-house, and a steeple on the north side of the church, since taken down. These works are said to have cost the sum of £839 7s. 8d. He also erected many edifices in various parts of the possessions of the priory; and, according to Batteley, presided for the space of 47 years. *Britton's Cath. Antiqs.* — *Canterbury*, pp. 38, 51. *Somner's Antiqs. of Canbury*, 2d ed. p. 144. *Batteley's Cant. Sacr.* p. 116.

EAVES, *efere*, Sax., the lower edge of the roof of a building, overhanging the wall so as to throw off rain without injury to the fabric.

EBOR, (John de), abbot of Fountains Abbey, Yorkshire, from the year 1203 to 1209, laid the foundations and began to build the abbey church. *Leland's Collectanea*, vol. iii. p. 109.

**ECCLESIA**, Lat. ; *ἐκκλησία*, Gr. ; a place for preaching ; an edifice appropriated to the worship of the Deity ; a church. [See CHURCH.] *Ecclesiola*, and other variations of the word, are used by old writers to signify churches of different sizes.

**ECCLESIASTICAL** or **SACRED ARCHITECTURE**. (See ARCHITECTURE, and CHRISTIAN ARCHITECTURE.)

**ECHĒA**, *ἡχεῖα*, from *ἡχέω*, Gr., I sound ; bronze or earthen vessels placed under the seats of ancient theatres, to assist, by their resonance, the voices of the performers. Vitruvius says they were fixed "with a due regard to the laws of harmony and physics, their tones being fourths, fifths, and octaves ; so that when the voice of the actor was in unison with the pitch of these instruments, its power was increased by impinging thereon." [*Gwilt's Vitruv.* p. 6.] Similar means are said to have been employed in some of the early churches, to assist the voices of the priests and choristers : Professor Oberlin discovered similar vases in various parts of the vaulted ceiling of the choir of Strasburg cathedral.

**ECHINUS**, *ἑχίνος*, Gr., an egg ; a moulding of eccentric curve used in the capitals and entablatures of the classic orders, derives the names of *echinus* and *ovalo* from being usually ornamented with truncated spheroids, or carved eggs having one end cut off, alternately with representations of an anchor, or tongue ; and from this circumstance the moulding is called the *egg and tongue*, and *egg and anchor*. (See **OVALO**.)

**ECHO**, *ἡχώ*, Gr., from *ἡχος*, sound, is often occasioned in a vault, passage, arch, and other parts of a building, constructed so as to return and reverberate sound ; or, in other words, to produce an echo. The principles of acoustics may be calculated with sufficient accuracy, to produce an echo in any building ; and some singular instances exist in which such a result is obtained ; but it is scarcely to be supposed that buildings were ever erected with a view to such an object. The *whispering gallery* of St. Paul's Cathedral, London, is a well-known example, in which the slightest sound is conveyed from side to side with amazing rapidity and distinctness. The diameter of the gallery is about 109 feet. At Gloucester Cathedral is a narrow passage, or whispering-gallery, at the east end of the choir, which has the power of transmitting or reverberating

sound in a surprising manner. It is seventy-five feet long, three feet wide, and eight feet high, and has five angles in the course of its length. [*Britton's Cath. Antiqs.—Gloucester.*] Woods (*Letters of an Architect*, vol. ii. p. 120.) mentions a church at Ferrara famous for its echoes. From the alcoves on Westminster bridge, a strong echo is produced: a low or faint sound made in one alcove is distinctly heard by a person standing in that which is opposite.

**EDIFICE**, *ædificium*, Lat.; a name applied to any building, but generally confined to one of a large or splendid character. *Edification* was frequently used with the same meaning, and *edify* (*ædes*, a house, and *facio*, to make) signified to build, or construct an edifice, and was sometimes extended to its establishment, or endowment.

**EDNOTH**, a monk of Worcester, superintended the erection of the church and conventual offices of the abbey of Ramsey, the former of which was completed in the year 974. *Britton's Arch. Antiq.*, vol. v., p. 126.

**EFFORSARE**, low Lat.; to fortify. In the confirmation of the privileges of the church of Narbonne, in 1165, apud *D'acher spicil.*, tom. xiii., p. 319, it is said, "Liceat jam dicto Pontio Archipræsuli et successoribus suis, omnia castra, &c., condiligere et *efforsare*."

**EFFIGY**, *effigies*, Lat., from *effingo*, to fashion; the image, statue, or full-length portraiture, of a person in stone or wood. From the twelfth to the sixteenth century, it was customary to place effigies of monarchs, ecclesiastics, nobles, warriors, and ladies, upon their tombs. The "*Sepulchral Monuments*," by Mr. Gough, and the "*Monumental Effigies*," by Mr. Stothard, shew how skilfully and tastefully these effigies were executed, and also their value as representations of ancient costume, and, in many instances, of the features of public characters of whom few other memorials exist. The latter work is highly interesting and valuable for the fidelity with which all the effigies are delineated, and the labour and skill bestowed by the artist in discovering and making out the colours and details of the various objects. The descriptive and historical accounts by Mr. Kempe display great research and knowledge of archæology. The reader is also referred to *Bloxam's*

*Monumental Architecture and Sculpture*, for much useful information on the subject.

**EGBERT**, archbishop of York, from 731 to 766, commenced the rebuilding of his cathedral, on its destruction by fire, in 741: the church was completed by his successor, Albert.—*Britton's Cath. Antiqs.*—York, p. 28.

**EGINHART**, or **EINARD**, the secretary and son-in-law of Charlemagne, was appointed superintendent of his buildings. He died in the year 839.

**EGWIN**, bishop of Worcester, in the beginning of the eighth century, is mentioned as having built or founded the monastery of Evesham; which was consecrated by his successor, Wilfrid, in the year 714.—*Angl. Sacr.*, vol. i. p. 470. *May's History of Evesham*, p. 18.

**ELEVATION**; *elevatio*, Lat., from *e* and *levo*, to raise; *orthographia*, low Lat.; *facciata*, Ital.; the front, or any other extended face of a building; a geometrical delineation of an object according to its vertical and horizontal dimensions, without regard to its thickness or projections.

**ELLERTON**, or **ELRETON**, (Henry de), master mason, and probably architect of Caernarvon Castle, erected under Edward I., in 1283. *Britton's Arch. Antiq.*, vol. iv., p. 168.

**ELLIPTIC ARCH.** (See ARCH.)

**ELOY**, (St.), a French ecclesiastic of the seventh century, celebrated for his architectural designs, but more for his skill as an artificer of ornamental works in gold and silver. Amongst his works was a monastery at Solognac, near Limoges; a convent for nuns, at Noyon, (of which city he was made bishop); the churches of St. Paul, and St. Martial, at Paris; and a number of magnificent shrines of gold, silver, and jewellery. He died in the year 663. *Andoen. Vita S. Eligii. ap. spicileg. D'Acherii*, tom. v.

**ELPHEGE**, the second bishop of Winchester of that name, held the see from 984 to 1006; and is said, by Lingard, (*Antiqs. of the Anglo-Sax. Church*, 2d ed., p. 414.), to have built part of the crypts of his cathedral; but these are more commonly attributed to Ethelwold, his predecessor. Elphege was killed by the Danes, at Greenwich, Kent, in the year 1013. *Britton's Cath. Antiq.*, Winchester.

**EMBATTLED**, crenellated ; indented with notches ; or provided with battlements. (See **BARBICAN**, **BATTEMENT**, **CRENELLE**.)

**EMBATTLED FRET**. (See **FRET**.)

**EMBLEM**, *εμβλημα*, Gr. ; an allegorical representation of a person or object, indicative of its character or quality. Emblems were extensively used by the early Christians, and during the middle ages ; all vices and virtues, saints and countries, having some pictorial sign by which they were indicated. The emblem of the Christian religion was a cross ; the Saviour was typified under the form of a lamb ; the four evangelists were accompanied by figures of certain animals ; and the apostles were also designated by some emblem connected with their lives or sufferings. These distinguishing marks were probably adopted from the mythology of the ancients, and many of them are still recognised by artists. They were at first purely allegorical ; but, in the sixth century, when the new faith was generally recognised, actual representation succeeded to obscure allusion, and the crucifixion of Christ was then first plainly exhibited in sculpture.

**EMBOSSSED**, adorned with bosses or raised figures.

**EMBOSSMENT**, a prominence or boss ; figures and other carved work in relief. (See **BOSS**.)

**EMBRASURE**, Fr., from *ebraser*, to widen ; *fenestra*, low Lat. ; *cannoniera*, Ital. ; an aperture in the wall, or parapet of a fortress, splaying or widening inwards, and used for the discharge of missile, or war-weapons. The *crenelle*, or rectangular opening in a parapet is often thus styled, though a parapet may be provided with both crenelles and embrasures.

**EMPLECTON**, *εμπλεκτον*, Gr. ; a kind of walling used by the Greeks and Romans, of which the exterior parts were constructed with wrought stones, and the inside filled up with others, unwrought, with rubble and cement. [*Gwilt's Vitruv.*, p. 57.] Some of the massive columns and walls of the Christian churches were so constructed.

**ENAMEL**, *en* and *email*, Fr. ; a vitrified substance, the basis of which is a transparent and fusible glass, to which colour and opacity are given by the addition of metallic oxides ; it is

used in painting, or overlaying works in gold, silver, copper, &c. The process of enamelling is of very ancient date, and, from traces of it on the envelopes of mummies, it was evidently known to the ancient Egyptians; it was also practised by the Greeks and Romans, by which latter people it was, in all probability, introduced into Britain. Many enamelled ornaments have been found in the barrows of this country; the most remarkable of which was discovered by John Gage, Esq., in the year 1835, in exploring one of the great barrows, called Bartlow Hills, Essex, who has given an interesting account of the antiquities then found, in the 26th volume of *Archæologia*; in which is a representation of a singular vase, with a loose handle, the surface of which is covered with enamel. At Oxford is preserved an enamelled jewel, found at Athelney, which bears an inscription, stating it to have been made by command of Alfred the Great. Walpole says, "it is certain that in the reigns of the two first Edwards, there were Greek enamellers in England, who both practised and taught the art." [*Anecdotes of Painting, &c., by Dallaway*, vol. i., p. 41.] The shrine of Edward the Confessor, in Westminster Abbey church, erected by Henry III., still retains portions of enamelled ornaments; and the crosiers of William of Wykeham, at New College, (of the time of Edward III.), and of Bishop Fox, at Corpus Christi College, Oxford (of the beginning of the 16th century), afford interesting examples of the use of this beautiful art. There is a very curious and richly enamelled cup of silver gilt, in the possession of the corporation of Lynn, in Norfolk. It is represented by Carter, in his *Ancient Sculpture and Painting*, and is, by him, as by most other writers, called *King John's Cup*, from a tradition of its having been presented to the corporation by that monarch. Sir Samuel R. Meyrick, however, is decidedly of opinion that it is not older than the time of Edward the III. [See *Shaw's Ancient Furniture*, 1836, p. 55. In this volume the cup in question, as well as an interesting enamelled casket, a candlestick, two salt-cellars, a tankard, and other articles, are beautifully represented.] Part of the ornaments on the effigy of Edward, the Black Prince, in Canterbury Cathedral, were also enamelled; and the art appears to have been applied to an immense variety of objects. In an instrument, dated 1429, quoted in *Rymer's Fædera*, tom. x., p.

433, are the following words:—"Tria coleria aurea, quorum duo sunt *anamelata* cum albo." The workmen of Limoges, in France, were celebrated in the twelfth and thirteenth centuries for their skill in enamelling; and several eminent French enamellers practised in England in the sixteenth and seventeenth centuries; but probably none of them carried the art to such perfection as it has attained in this country within the nineteenth century.

**ENCHASED**, ornamented with figures in low relief.

**END-IRONS, AND-IRONS, OR DOGS**, articles of household furniture used in fire-places to sustain the ends of logs of wood. Skinner [*Etymologicon*] suggests three etymologies of the term: 1. irons that may be moved by the hand; 2. end-irons, from their supporting the *ends* of wood; 3. brand-irons, as if a corruption of the Saxon word to burn. In Shropshire, and the neighbouring counties, they are called *cob-irons*; and the term end-irons is, in Yorkshire, applied to two movable iron plates used to contract the fire-place. When a large fire is wanted they are placed at some distance apart, and are brought nearer together for a small fire.

**ENGAGED COLUMNS** are such as are partly united in, and partly relieved from, walls and piers. Such columns are common both in classical and in Christian architecture; the proportion of the shaft inserted in a wall varying from one to three fourths of its circumference. Numerous examples of engaged columns are represented in the accompanying **PLATES** of **ARCADES, ARCHES, BASES, CAPITALS, &c.**

**ENGLISH BOND**; an arrangement of bricks, or stones in a wall, in which the length of those in one course is inserted in the thickness of the wall, whilst those of the next course have their length parallel to its face. (See **BOND**.)

**ENTABLATURE, INTABLATURE**, *in*, upon, and *tabula*, Lat., a tablet; the horizontal mass of ornamental masonry in a columnar ordinance, which rests upon the tablet or abacus of the column; and divided into architrave, frieze, and cornice. The first is the lowest member, upon which rests the frieze; whilst the cornice forms the summit of the entablature. All these members are composed of various mouldings and ornaments in the different classic orders. The entablature is

found in the architectural ruins of Grecian and Roman buildings, and in professed imitations of them; and is also traced in some of the Egyptian temples.

**ENTAIL**, *entailler*, Fr., to cut in; *intaglio*, Ital.; a term applied to certain old carving and sculpture. In an agreement with the *Marbler*, dated 35 Henry VI., for a portion of the tomb of Richard, Earl of Warwick, he covenants "to do all the work and workmanship about the said tombe to the *entail*, according to a portraicture delivered him. And for all the said marble, carriage, and work, he was to have, in sterling money, xlv.li. The *entailing* to be at the charge of the executors." [*Britton's Arch. Antiq.* vol. iv. p. 12.] Probably the finishing portion of the artist's labours was in those days paid for according to the time it occupied, and the style of its execution. The effigy of Bishop Flemyng, on his tomb, in Lincoln Cathedral, has the robes *entailed* on the exposed side, but left plain on the other; perhaps on account of the expense of the work, exceeding what had been contemplated. [*Willson's Glossary*, in *Pugin's Specimens of Goth. Arch.*] In the will of Henry VI. is the following passage, applying to King's College Chapel, Cambridge; and similar words are used in reference to the College of Eton:—"I will that the edification procede in large forme of my said colledge, cleane and substantial; setting apart superfluity of too great curious works of *entaile* and busie moulding." *Stowe's Chronicles*, p. 381.

**ENTALLIATUS**, low Lat., from *entailler*, Fr., to cut; wrought or fashioned; applied to stones prepared for a building. "To John Le Rok, Carpenter, working about a certain penthouse, newly constructed over the stones wrought—*entalliat*—for the chapel of St. Stephen." An account of works done at the Palace of Westminster, 13th Edward II., quoted in *Brayley and Britton's Ancient Palace of Westm.*, p. 121.

**ENTASIS**, *εὐρασία*, Gr; a stretching, or swelling. Columns are said to have *entasis* when their diameter does not diminish regularly towards the top, but in a curved line. "The shaft, instead of being the frustum of a regular cone, is the frustum of a cone whose outline is not straight, but slightly convex; so that, if it were perfect, its vertical section would have the form of a very acute pointed arch." [*Hosking*, in the *Ency-*



*clopædia Britannica*, Article ARCHITECTURE.] (See COLUMN.)

**ENTERCLOSE**, a passage of communication between two apartments. *William of Worcester's Itinerary*.

**ENTERSOLE**, *entresol*, Fr.; *intertignatio*, Lat.; *mezzanine*, Ital.; a story of low rooms, between two principal floors.

**EPISTYLE**, *επιστυλιον*, Gr.; according to its etymology is synonymous with entablature; but is commonly restricted to the architrave, or that part of a building which rests more immediately upon the column; in which sense it has also been sometimes used to signify the abacus.

**EPITAPH**, *ἐπι*, upon, and *ταφος*, a sepulchre; an inscription to the memory of a deceased person, on a tomb, mausoleum, sarcophagus, or cenotaph: also an eulogy, whether in prose or verse, composed without any view to its being affixed on a tomb. The custom of perpetuating the memory of the dead by some durable record, as it appears founded in our most natural affections, may every where be traced to the earliest periods of society. Before the general use of the art of writing, this object was attained by barrows and cromlechs, many examples of which are found in Britain, as well as in other countries. Genuine epitaphs have been found of an age earlier than that of Pericles. At Sparta, they were allowed only to persons who fell in battle, the early Greek epitaphs appearing to have been chiefly brief elegiac lines: many specimens of them are still in existence. The Romans followed the examples of the Greeks, occasionally using, however, a concise prose. During the middle ages, a barbarous rhyming Latin, and, for the less pompous monuments, an English verse, were most generally used; since which time the classical models have been again followed; whilst, in other instances, a diffuse and rhetorical style has been employed: probably introduced from France. T. Warton, Popham, Camden, Weever, Toldervy, and other writers, have published collections of English and classical epitaphs; and *Britton's Bath Abbey Church* contains an interesting essay on the subject, by the late Rev. J. Conybeare.

**ERNULPH**. (See ARNULPH.)

**ESCAPE**, a term sometimes used to designate the apophyge of a column. (See APOPHYGE.)

**ESCUTCHEON**, **SCUTCHEON**, *escusson*, Fr., dim. of *escu*, a shield; *scudo*, Ital.; is a term properly belonging to heraldry, and signifying the shield, usually of small size, on which a coat of arms is represented. Escutcheons were very generally used in roofs, windows, and other parts of churches, and on tombs. Professor Whewell applies the term *vaulting-escutcheon* to the wall at the end of the pointed vaulting-cells, in the apses of the German churches, which is usually in the form of an inverted escutcheon. *Architectural Notes on German Churches*, p. 97.

**ESQUAQUERIUM**, low Lat.; *eschiguier*, Fr.; an office in a castle. [*Du Cange*.] Same as **EXCHEQUER**, which see.

**ESSEX** (John), an artist employed on the monument of Richard Beauchamp, Earl of Warwick, in the Beauchamp Chapel, Warwick, about the middle of the fifteenth century. Although styled a *marbler*, he is joined in a contract with William Austen, founder, and Thomas Stevyns, copper-smith, to execute and gild certain *latten plates*, with the inscription on the said tomb, and a hearse to cover the effigy; for which work they were to receive the sum of £125. *Britton's Arch. Antiq.*, vol. iv. p. 13. *Gough's Sepulchral Monuments*, vol. ii. p. 115. *Stothard's Mon. Effigies*.

**ESTRA**, low Lat.; a gallery, or a portico, within a house, or on the outside of it.—*Du Cange*.

**ETHELWOLD**, Bishop of Winchester, from 963 to 984, when he died; is called, in one of King Edgar's charters, the *constructor*, that is, the builder or architect of his cathedral church. Edgar is said to have founded, or built above forty monasteries; among which was that of Peterborough, the restoration of which appears to have been effected about the year 966, chiefly through the influence, and probably under the actual superintendence, of Ethelwold. Having rebuilt his own cathedral with crypts, the present great, or western crypt is commonly attributed to him; but this is a disputed point.

**EUFRONIUS**, a priest of Tours, having been appointed bishop of that city, erected the church of St. Symphorien; repaired, or rebuilt two churches which had been destroyed by fire in the year 564; and afterwards rebuilt the cathedral of Tours, on

which the munificence of Clothaire, the son of Clovis, enabled him to place a covering of tin, or lead (*stanno*). *Greg. Turon. Hist. France*, x. 31., quoted in *Whittington's Hist. Surv.*, pp. 12, 22.

EUSTACHIUS, Bishop of Ely, from 1197 till his death, in 1215, is said to have erected the Galilee in his cathedral church. *Bentham's Ely Cath.*, ed. 1812, p. 145.

EUSTYLE. (See TEMPLE.)

EVERSOLT, or EVERSOLD, (Gilbert de), built part of St. Alban's Abbey Church, in the twelfth century. *Matt. Paris. Hist. Vit. Abb.*, p. 103.

EXCHANGE, a mercantile edifice in which merchants, brokers, and others, meet to transact business. Amongst the Romans, the basilicas are said to have been frequently used for the same purpose; and the aisles of Christian churches were also thus occasionally occupied. The citizens of London were not provided with a building erected expressly for this use until the year 1567. The *Royal Exchange* of that city, so called by command of Queen Elizabeth, owes its origin to the munificence of Sir Thomas Gresham; but his building being destroyed by the great fire of London, the present exchange was erected about the year 1669, from the designs of Edward Jerman: the tower, in its south front, was added in 1821.

The exchanges of Amsterdam, London, Liverpool, and Paris, are the principal buildings of the kind in Europe: that of Amsterdam, in particular, is formed by a peristyle 20 feet wide, enclosing a parallelogram 230 by 130 feet.

The *king's exchange*, in England, is the place appointed by the king for the exchange of plate, or bullion, for coin. Henry III. prohibited the exchanging of plate or silver at any other place than his exchange at London, or at Canterbury. The Mint at London is now the only place in England for effecting such exchanges.

EXCHEQUER, from *echiquier*, Fr.; chequered-work, a chess-board: an ancient court of record, intended principally for the settlement of accounts connected with the king's treasury, and for the receipt of his debts and revenues; so called from the table at which the king's officers presided, being marked in the manner of a chess-board, or covered with a cloth so

marked. The object of this was to assist such officers in the computation of accounts. Some of the principal castles and monasteries were also provided with exchequers, or counting-houses.

**EXCUBITORIUM**, Lat.; a guard-room, or, more particularly, an apartment or gallery in a church, in which persons kept watch during the night. [*Thorpe's Custumale Roffense*, p. 171.] A wooden gallery still remaining in St. Alban's Abbey Church, is supposed to have been thus used.

**EXEDRA**, ἐξεδρά, Gr.; a small apartment, or recess in a portico, or ambulatory, to which the Grecian philosophers and rhetoricians retired for seclusion or conversation. Cicero designates them as "cella ad colloquendum." In the early Christian churches and basilicas the exedræ were the outbuildings, usually comprising the baptistery, the porch, the vestry, the diaconica, or prisons, the schools, libraries, &c. The term exedra was also applied to the eastern termination, or apsis of a church, in which the bishop's throne was usually placed.

**EXHIFFA**, low Lat.; the wall, or masonry which supports a staircase.—*Du Cange*.

**EXTRADOS**, from *extra*, Lat., without, and *dorsum*, the back; the external, or outer face of an arch, in opposition to the soffit, or intrados. (See **ARCH**.)

**EXTRUCTOR**, an architect, or a builder. This word, as well as *Structor*, *Ædificator*, *Fecit*, *Ædificavit*, *Construxit*, &c., is frequently employed in ancient records; and, from the indiscriminate manner in which it is used, renders the writer's meaning vague and indefinite. *Whittington's Hist. Surv.*, p. 45.

**EYE**, Sax., is a name applied to various circular parts and apertures in architecture, particularly the central circle of the Ionic volute; the circular, or oval window in a pediment; a small skylight in a roof; and the aperture at the summit of a cupola. The term bull's-eye, or bullock's-eye, is also used in a similar manner.

## F

**FABRIC**, from *faber*, Lat., a workman, an artificer: in England it signifies a building of magnitude; as a church, a palace, a

college, &c. In the French language *fabrique* rather denotes the manner in which a building is formed, or constructed. The Italians apply the word *fabbrica* to almost all sorts of manufacture.

**FACADE**, Fr., the face, front, or any principal elevation of a building: the term is generally applied to an extended range of frontage presenting some important architectural features; as the western front of a cathedral.

**FACIA**, from the Lat., *facies*; a face, or plain surface.

**FALD-STOOL**, Sax.; *faldistorium*, low Lat.; a folding stool or desk, provided with a cushion for a person to kneel on during the performance of certain acts of devotion. Before the introduction of permanent pews, or other seats, in churches the congregation knelt upon the bare pavement, excepting those who were provided with fald-stools.

**FALSE ROOF**, the open space between the ceiling of an upper apartment, and the rafters of the outer roof.

**FANE**, **PHANE**, **VANE**, a piece of metal, or wood, so placed as to turn on a pivot, or spindle, on the summit of a building, or any part of it, and intended to indicate the current, or course of the wind. Chaucer frequently refers to fanes, on turrets; as in the *Assemblée of Ladies*, v. 160:

“The towris hie full pleasant shal ye finde,  
With *phanis* fresh, turning with everie winds.”

Fanes very commonly prevailed from the time of Edward III. till the extinction of the Tudors, both on the turrets and staircases of houses and churches. Musical fanes, and others in the shape of birds, are frequently mentioned by the old poets; and the circumstance of constructing them in the figure of a cock gave rise to the name of *weathercocks*. Their common form was that of a small banner, gilded: they were occasionally emblazoned with armorial bearings, and supported by figures of men and animals. The turrets and pinnacles of the market cross at Coventry; of Henry the Seventh's chapel, Westminster; St. George's chapel, Windsor; and the Beauchamp chapel, Warwick, were terminated by fanes.

**FANE**, *fanum*, Lat.; a place consecrated to religion: including a sacred building and the ground belonging to it. Temples

erected to the memory of distinguished persons were called **FANA** by the ancients.

**FARLEIGH**, or **FARLEY**, (William), was abbot of Gloucester from 1472 to 1498. About the year 1490 he completed the Lady Chapel, at the east end of his church, which had been commenced by his predecessor. *Cath. Antiqs., Gloucester*, p. 28.

**FARLEIGH**, (Richard de), is supposed to have designed, or at least executed, the spire and part of the tower of Salisbury Cathedral, in the middle of the fourteenth century. He is called a builder, and appears to have been employed at the same time in certain works at the priory church of Bath, and at Reading Abbey. In his agreement with the precentor of Salisbury (July 1334), it was stipulated that he should have the custody of the fabric, and superintend the masons and plasterers. "For his diligence and labour he was to receive sixpence sterling each day he was present; and the additional salary of ten marks at the four quarterly terms, annexed to the office of guardian of the fabric, in case he should survive Robert, the builder." *Dodsworth's Salisbury Cath.*, p. 151.

**FARNEHAM**, or **FERNEHAM** (Nicholas), bishop of Durham, who died in 1257, is said, by Leland, (*Itinerary*, vol. viii. p. 11.) to have rebuilt the cathedral in conjunction with Prior Melsonby; but most writers consider the works of the latter to have consisted only of vaulting the nave, and erecting the chapel of the nine altars; and it is probable that these were completed before the consecration of Bishop Farneham.

**FAROSSUM**, low Lat., a pharos, or light-house.

**FASCIA**, **FACIA**, **FESSE**, *fascia*, Lat., a band; a plain, flat band in masonry, wider than the fillet, and employed in many parts of buildings, particularly in the architraves of the Ionic and Corinthian entablatures, which are usually divided horizontally into three fasciæ.

**FASTIGIA**, **FASTIGIUM**, Lat., the upper or crowning member of a building. The term is sometimes used to signify the pediment.

**FEATHERINGS**, small arch-mouldings meeting in points, or

cusps, and employed in the tracery of open arches and in panelling. When three are connected at their extremities the combination is termed a trefoil; when four are so joined, a quatrefoil; and, if five are used, a cinquefoil.

**FERETORY**, *feretrorium*, low Lat., from *feretrum*, Lat., a hier, or coffin; a movable chest, or shrine, in which the bones, body, or relics of a deceased person were deposited. The same name is very generally, though with less propriety, given to a fixed shrine. That of St. Cuthbert, in Durham Cathedral, is an instance of the ordinary application of the term.

**FESTOON**, *feston*, Fr., from the Italian *fiesta*, a feast, or festival: *festones* of drapery, foliage, &c., being often used on festive occasions. A sculptured, or carved representation of flowers, drapery, and foliage, looped, or suspended at intervals on walls, is called a festoon. This ornament was much used in classical architecture on friezes, altars, tablets; also over and under niches, and in many other situations. It is frequently seen to extend over the frieze of a temple.

**FESTUM**, low Lat., a feast, or festival; also an assembly held by monarchs on the principal festivals of the year. In ancient records the king is frequently said to have "kept his *festum*" at Westminster, or elsewhere.

**FILLET**, *filet*, Fr.; *lista*, Ital.; from *filum*, Lat., a thread; a narrow, flat band, listel, or annulet, used to separate one moulding from another, and to give breadth and firmness to the upper edge of a crowning moulding, as in an exterior cornice. The small bands between the flutes of the Ionic and Corinthian columns are called fillets. (See **ANNULET** and **BAND**.)

**FINIAL**, **FINOL**, from *finis*, Lat., the end; a carved or sculptured ornament forming the apex of a pinnacle, canopy, pediment, gable, or other pyramidal member of a building, in the pointed style; and nearly corresponding with the Acroterium in Greek architecture. Its most usual form is imitative of clustered flowers, of fruit, or of foliage; and towards it the crockets beneath appear naturally to merge. Sometimes figures of men and animals are used as finials, as at Peterborough Cathedral, &c. Their forms, indeed, are infinitely diversified in buildings of different ages, and frequently in

different parts of the same building. The nine examples in the accompanying PLATE, and others which may be found in the PLATES OF BUTTRESSES, ARCHES, &c., serve to shew the elegance and variety which this beautiful ornament was made to exhibit.

In ancient documents we sometimes find the entire pinnacle designated by the term finial. In the will of King Henry the Sixth, the walls of the chapel of his college, at Cambridge, are directed to be "sufficiently butteraced, and every butterace fined with *finials*." "The *botterasses* of the collegiate church of Fotheringhay were also to be 'fynished with fynials,' meaning tall pinnacles."—*Dugdale's Mon. Angl.*, vol. iii. new edit. By an indenture of the 24th Henry VIII., the north and south "hylings" (ailes) of Burnley Church, Lancashire, were contracted to be rebuilt, with eighteen buttresses, "every buttress having a *funnel* upon the top, according to the fashion of the funnels upon the new chapel of our Lady of Whalley."—*Whitaker's Whalley*, p. 298.

FITZ-ODO (Edward), was employed as director, or master, of the works carried on by Henry the Third, at the Palace of Westminster. In some records he is called *Edward of Westminster*, being the son of Odo, the Goldsmith, who had previously held the same office. Fitz-Odo was appointed treasurer of the exchequer in 1246, in conjunction with the Archdeacon of Westminster; and, shortly afterwards, his uncle, John le Fusor, transferred to him the office of *fusor*, or *melter* of the king's exchequer, in consideration of the sum of twelve marks of silver, towards the expenses of his voyage into the Holy Land. *Brayley and Britton's Anc. Palace of Westm.*, pp. 51–53.

FITZ-STEPHEN (Ralph), chamberlain to King Henry the Second, built the new church of St. Mary, at Glastonbury, which was dedicated in 1186. *Dugdale's Mon. Angl.*, new edit., vol. i. p. 5.

FLAMINEÆ, low Lat., from *flamen*, a priest; a term applied to houses near a church in which the clergy resided.

FLAMBOYANT, a name applied by Mons. de Caumont, of Normandy, and adopted by other French and English antiquaries to designate a peculiar class of Christian architecture com-



mon in France after the year 1400, and chiefly marked by the peculiar tracery of the windows. This diverges from the perpendicular mullions, in flowing, or waving lines, said to resemble the flames of fire; but the term is neither descriptive nor very apposite. (See a window of Magdalen Church, Oxford, in *Sir J. Hall's Gothic Arch.*, pl. xii. fig. 1.; and windows of Dorchester Church, in *Britton's Arch. Antiqs.*, vol. v.)

**FLANK**, the side, or return wall of a building.

**FLECKED**; arched, vaulted. From the French *flechi*, bent, or bowed. *Cotgrave's Dict.*

**FLEMISH BOND**, a mode of laying bricks, or stones in buildings, having alternate headers and stretchers in the same course: *i. e.* the ends and sides of the bricks alternating in the front of a wall. (See **BOND**, and **ENGLISH BOND**.)

**FLOOR**, *flon*, *plone*, Sax., the bottom, or lower part of a building, or room, formed of planks of timber, of cement, or paved with brick or stone: the word extends also to the frame-work supporting the platform or floor. The Romans devoted much labour and skill to the formation and decoration of the floors of their temples, baths, and villas; the best being composed of small pieces of brick or stone, inlaid in cement, so as to form mosaics of various patterns. The ecclesiastics of the middle ages also constructed the floors of their churches, and other religious buildings, with glazed and unglazed bricks or tiles, with stones, calcareous cement, boards, and other materials. Inlaid floors, formed of small pieces of wood, fastened together by means of pins or dowels, and arranged in various devices, are also of frequent and more recent occurrence. The floors of old buildings in England were often strewn with straw, rushes, herbs, or flowers, and, occasionally, tapestry cloths were partially used. Fitz-Stephen, the secretary of Thomas à Becket, informs us that the apartments of that prelate were covered every day in winter with clean straw, or hay, and, in summer, with green rushes, or boughs; and this practice was argued as a proof of his extravagance. Earthen, or cementitious floors are often used in cottages, in malt-houses, &c., and are usually composed of loam, lime, sand, and iron dust.

**FLORID STYLE**, a term employed by some writers on "Gothic architecture," to imply that highly enriched and decorated species which prevailed in the fifteenth and at the beginning of the sixteenth centuries. (See **ARCHITECTURE**.) William of Malmsbury applies the term *florida-compositione* to the buildings of Alexander, bishop of Lincoln, who died in 1147; consequently they were termed florid only in comparison with preceding specimens, and not to the degree exhibited in buildings to which that term is now applied.

**FLUE**, from *fluo*, to flow; a passage, or open space, in a wall for the conveyance of smoke, or for the purpose of conducting heat from one part of a building to another.

**FLUTE**, a perpendicular concave channel or cavity in the shafts of some of the classical columns and pilasters; the flutes collectively being called flutings.

**FLYING BUTTRESS**. (See **BUTTRESS**.)

**FOLIAGE**, *feuillage*, Fr.; *fogliame*, Ital.; from *folium*, Lat., a leaf; a carved or sculptured representation of an ornamental assemblage of leaves of plants and flowers.

**FOLIATION**. (Same as **FEATHERINGS**, which see.) The *Rev. R. Willis*, in his *Remarks on the Architecture of the Middle Ages*, has appropriated a chapter and a plate to Foliation.

**FONT**, *fonte*, Fr. and Ital.; *fons*, Lat., a fount, or spring; the vessel, or basin in a church, or baptistery, appropriated for the ceremony of baptism. The term was originally applied to a lake, river, or stream, in which the early Christians were baptized. According to Staveley, artificial fountains were first used in the houses of the persecuted Christians: and afterwards an appropriate edifice was erected for the performance of baptismal rites. This, called a baptistery, was placed amongst the *exedræ*, or buildings annexed to a church; and the reservoir within it, containing the water, was still named a font, or *piscina*. There was anciently but one public font, or baptistery in a city, and that was connected with the principal church, a custom which prevailed in Italy to the time of Durandus, who died in 1296. Baptisteries, separated from churches, continued in use until the sixth century, when the adoption of infant baptism superseded their general use. A large basin of stone, or of some other material, was

then employed, and continued to retain the original appellation.

The font, as being the instrument of a Christian's admission or initiation to the religious faith he professed, was at first placed in the porch of a church; but afterwards it became the practice to fix it in the narthex, or western part of the building. The hallowing or consecration of fonts usually took place on the eves of Easter and Whitsuntide, in each year; the sacrament of baptism being then chiefly administered. Fonts were generally formed of stone, though there are some of lead; and one of brass was conveyed from Holyrood Chapel, by Sir Richard Lea, in 1544, to St. Alban's Abbey Church, where it was destroyed by the Puritans. (See *Beauties of England*, vol. vii., *Hertfordshire*, p. 89.) The cathedrals and other churches of England contain numerous ancient fonts, exhibiting great varieties of form and decoration. Many of these have been illustrated in the *Archæologia*, the *Gentleman's Magazine*, and in other antiquarian and topographical works. Mr. Simpson has published engravings of a *Series of Ancient Baptismal Fonts*, arranged chronologically, and classed under the heads of Norman, early English, Decorated, and Perpendicular; thus adopting the nomenclature and classification of Mr. Rickman. The earliest fonts were simply blocks of stone, of cubical, barrel-shaped, octagonal, and similar forms, placed upon a rude base, having their sides ornamented with foliage, scroll-work, and arcades. They were afterwards of square, or circular forms; supported by a central shaft, and by others at the angles, or in the circumference; raised upon one or more steps, and decorated with historical or emblematical bas-reliefs. Subsequently, armorial bearings and architectural ornaments were introduced on their sides. Inscriptions are also occasionally found on them. The font was sometimes surmounted by a pyramidal frame-work of wood suspended above it, executed in a style corresponding with that of the font itself: this was occasionally locked to the font. One of the constitutions of Edmund, archbishop of Canterbury, dated 1236, ordains that "baptismal fonts be kept under lock and key for [fear of] sorcery." *Johnson's Eccles. Laws*, 1236, sec. 9. The font in Luton Church, Bedfordshire, is inclosed within an octagonal screen of stone, the

lower part of which, except on the side of entrance, is filled up with panelling, the upper part forming a groined canopy. (See *Simpson's Ancient Baptismal Fonts*.) Norfolk abounds with fine fonts. One of these, at Walsingham, is represented and described in *Arch. Antiqs.*, vol. i. Another, at *East Dereham*, is etched in *Carter's Ancient Sculpture and Painting*, vol. ii. p. 1., in which there are some curious particulars, with items of the expense of making it, in 1468: the whole amounting to 12*l.* 13*s.* 9*d.* A font covered with niches, canopies, and sculpture, is preserved in Norwich Cathedral, an account and view of which are given in *Cath. Antiqs., Norwich*. In the fifth vol. of the *Arch. Antiqs.* are views, with short notices, of six varieties, all of early date.

The accompanying Engraving represents ten different old English fonts:—Fig. 1, in *East Meon Church*, Hampshire, is square, on a circular basement, supported by four columns at the angles, and ornamented with rude and interesting sculptures. It is supposed to have been executed soon after the Norman conquest, and bears so great a resemblance to that in Winchester Cathedral (described and engraved in *Britton's Cath. Antiqs., Winchester*), that they have been supposed to have been made by the same hand. Fig. 2, from *Avebury Church*, Wiltshire, is a circular basin, placed on a square basement, and adorned with an arcade of interlaced mouldings, and rude scroll-work. Fig. 3, from *St. Michael's Church*, Southampton, has a square basin supported by a central pillar and four others at the angles, and has three circular compartments on each side. Fig. 4, from *Bodmin Church*, Cornwall, is a curious specimen; the basin being apparently suspended from the capitals of four columns, at the angles, and again supported by a central shaft. It is ornamented with rude and grotesque sculptures. The font in *Bremhill Church*, Wilts (fig. 5.), is curious for its simplicity of form and ornament. That in *Lostwithiel Church*, Cornwall (fig. 6.), is octagonal, having masks on two of its sides, and rude sculptures on the others. It stands on clustered columns. Fig. 7, from *Wansford Church*, Northamptonshire, of lead, is circular in form, the sides representing a series of eight semicircular arches, six of which contain figures, and the other two an ornament of foliage. It is supported on five pillars, and was probably executed

about the middle of the twelfth century. The font of *Barneck* Church, in the same county (fig. 8.), is octagonal, having its central pedestal surrounded by eight piers supporting trefoil arches. That in *Dorchester* Church, Oxfordshire, is represented in fig. 9. The lower is much less ancient than the upper portion of it; the latter being of lead, and very similar to that at Wansford. The last portion of the PLATE exhibits the four sides of a celebrated font at *Bridekirk*, in Cumberland, mentioned by Camden in his *Britannia*, and described by Bishop Littleton in the 2d vol. of *Archæologia*. It is square in form, each side having certain rude sculptures, amongst which is a representation of the baptism of Christ. On another side is an inscription in Runic and Saxon characters, which Hickes, Bishop Littleton, and many other antiquaries, read as commemorating the conversion of Ekard, a Danish general, and several of his countrymen. Mr. Hamper, in vol. xix. of *Archæologia*, gives a very different interpretation, by stating that it means "*Richard he me wrought; and to this forme me diligently brought.*" See *Robinson's History of Baptism*, 4to. 1790.

FONTANA (Domenico), a native of Mili, on the lake of Como, Italy, was patronized by Pope Sixtus V., who employed him in 1586, to raise the great obelisk in the centre of the court before St. Peter's, Rome. It weighed nearly 759,000 pounds, and was erected by means of some complicated and ingenious machinery, of which he published a description in a folio volume, entitled "*Transportazione dell' Obelisco Vaticano Roma,*" 1590. For the skill with which he accomplished this task he was raised to the dignity of a Roman noble, by the Pope. He was extensively employed at St. Peter's, the Vatican, the Quirinal Palace, and other buildings in Rome; the Royal Palace at Naples, &c.; and died in 1593, aged 64.

FOOT-FACE, the raised floor, or dais at the upper end of a dining-hall. That at Richmond Palace had a "*fayr foot-pace in the higher end thereof.*" It was called in French "*le haut pas.*" [*Willson*, in *Pugin's Specimens of Goth. Arch.*] In the *Builder's Dictionary*, 1703, the word is described as signifying a broad resting-place on a flight of stairs.

FOOT-STALL, the plinth, or base of a pillar.

FORMA, Lat., is used by Vitruvius, and some writers of the mid-

dle ages, to signify an aqueduct, or artificial canal.—*Du Cange*.

**FORMARET**, Fr., the rib moulding placed at the junction of a vault, with the vertical wall of a building.

**FORT**, **FORTRESS**, from *fortis*, Lat., strong ; any place or building fortified, or strengthened by artificial means ; consequently, all castles are forts, although the term is usually applied more particularly to one of small size. The forts of the Britons, Saxons, and Danes, consisted chiefly of ditches, mounds, and terraces of earth. (See **CASTLE**.)

**FORTALICE**, a small castle. "In a list of Northumbrian fortresses taken during the minority of King Henry the Sixth, several fortified parsonages are enumerated amongst the *fortalicia*, or lowest order of castelets." *Surtees' Durham*, vol. i. p. 157.

**Foss**, **FOSSE**, an artificial trench, or ditch, extending round a fortress, generally very steep on each side, in order to render the place more difficult of access to assailants.

**FOUNDATION**, the basis, or lowest portion of a building, or that part on which the superstructure is raised. Vitruvius recommends the use of piles of scorched or charred wood and ashes for an artificial foundation, a method frequently adopted by ancient architects. Concrete was also used for the more important edifices. (See **CONCRETE**.) The custom of depositing coins in the foundations of buildings is very ancient, having been practised by the Romans, Saxons, Danes, Normans, and most other people. The foundation-stone of a Christian church was usually inscribed with a cross ; and, amongst other ceremonies, it was blessed, and sprinkled with holy water and salt, as an exorcism to keep away evil demons. *Archæologia*, xxvi. 219.

**FOUNDYNG** (William), described in old accounts as a freemason, was employed in some repairs at the cathedral of Exeter, in the year 1396, at an annual salary of 26s. 8d. *Britton's Cath. Antiqs., Exeter*, p. 96.

**FOUNTAIN**. (See **CONDUIT**.)

**FOX** (Richard), bishop of Winchester, erected a sumptuous chantry chapel in his cathedral, and directed the execution

of other works there. He died in 1528.—*Britton's Cath. Antiqs., Winchester*, p. 68.

**FRATERY, FRATRY, FRATER-HOUSE**, the brethren's hall, an apartment in a convent used as an eating-room, or refectory : according to Fosbroke it was provided with a dresser, cupboards, and a desk with a Bible. (See **REFECTORY**.)

**FREDA**, low Lat., an ornament, or canopy placed over a shrine of a saint.—*Du Cange*.

**FREE-MASONS**. (See **MASONS**.)

**FREE-STONE**, a name given in England to stone which can be easily squared and wrought for building. All the oolites, of different qualities, are included under this name. The price of free-stone, 43d Henry III., is thus named in an issue-roll of that date: "for two hundred weight and three quarters of *free-stone* for the use of the chimney and laundry, 16s. 6d."—*Devon's Issues*. (See **ASHLAR**.)

**FRESCO**, Ital. fresh, a mode of painting, in colours, on stucco, or plaster, whilst that substance is wet and fresh enough to imbibe the colours as laid on. This process was practised by the Egyptians and by the Greeks. From the latter nation it was adopted by the Romans; and thence descended to the time of Michael Angelo, one of its greatest masters, and to the painters of the middle ages in all parts of Europe. The ancient palaces of the kings and nobles of England, and some of the churches and chapels, were ornamented with paintings in fresco. Henry III. kept several painters in his service: the apartments of the tower of London, and of the palace of Westminster, were thus painted; and, in the time of Edward III., even the bedchambers of private individuals were similarly ornamented. The apartment at Westminster, so well known as the *painted chamber*, derived its name from paintings on its walls of "the warlike histories of the Bible," with explanatory French inscriptions.—See *Brayley and Britton's Westm. Palace*, pp. 46, 419.

**FRET**, *fretum*, Lat.; a labyrinthine ornament formed of one or more small fillets, alternately disposed in a vertical and horizontal position, and extending to nearly equal distances in each direction. It is very common in classical architecture, and the Norman builders also introduced some varieties of

it in their archivolt mouldings : the principal of these are the *embattled fret*, consisting of a single fillet, arranged as above mentioned, and bearing some resemblance to the continuous line of the battlements of a fortress ; and the zigzag, or *cheveron fret*, formed by a line crossing diagonally from one side of the moulding to the other.

**FRET-WORK**, minute carving, or entail. **FRETTED**, made rough, or variegated with frets, or other small ornaments. William of Worcester (*Itinerary*, p. 268.) describes the roof of Redcliffe Church, Bristol, as *fretted*; and its western doorway as "fretted yn the hede."

**FRIARY**, *frère*, Fr., from *frater*, Lat., a brother ; a brotherhood, or community of men, devoting their lives to what they called religion ; also the convent, or cloister, in which they resided. The difference between a friar and a monk consisted chiefly in the original import of the names by which they were called. The word monk is derived from *μοναχος*, Gr., solitary ; being descriptive of the mode of life adopted by the early monks, which was essentially different from the fraternal associations, or friaries. The various orders of friars had different regulations and also separate designations : the principal being the Augustin ; the Dominican ; the Black, or Preaching ; the Franciscan ; the Gray, or Begging ; and the Carmelite, or White friars.—*Booth's Anal. Dict.* p. 32. (See ABBEY, CONVENT, and MONASTERY.)

**FRIEZE**, **FRIZE**, **FREEZE**, *fregio*, Ital. ; from *phrygionius*, Lat., enriched or embroidered ; the principal member of a classical entablature, separating the cornice from the architrave, and consisting of a broad band, ornamented, in the Doric style, with triglyphs and intermediate sculptures : in the Ionic and Corinthian styles, it is both plain and ornamented. Its name is derived from being adapted to receive sculptured enrichments, either of foliage, or figures.

**FRONT** of a building ; its principal exterior face, or elevation. The term is also indiscriminately applied to any side, or elevation before, or opposite the spectator, and distinguished by the terms back-front, side-front, &c. The west fronts of cathedrals and large churches are their most important and interesting exterior features.



**FRONTAL, FRONTON**, is a term sometimes applied to a small pediment, or the segment of a circle, placed over a porch, a door, a niche, or other member of a building.

**FRONTELLA**, low Lat., a piece of drapery attached to a Catholic altar. By a statute of the dean and chapter of York, made in 1291, directing what furniture and ornaments were to be provided for the altars of chantry chapels, "three *frontals*" are mentioned.—*Drake's Eboracum*, p. 520.

**FRONTISPIECE**, the principal ornamented front of a building. More usually applied to a decorated doorway.

**FROSTED**, ornamented with a species of rustic work in imitation of irregular icicles.

**FROUCESTER, or FROWCESTER**, (Walter), abbot of Gloucester from 1381 till his death, in 1412, completed the magnificent cloister attached to the abbey church, which had been commenced by Abbot Horton, his predecessor. (See **CLOISTER**.)—*Britton's Cath. Antiqs., Gloucester*, p. 26.

**FUNTICUS, FONTICUS**, low Lat., an exchange, a market-house, or a warehouse. Bernard de Braydenback, in his *Itinerary*, tom. i., speaking of Alexandria, says: "There is a *fonticus*, a large house, where merchants assemble, warehouse their goods, and hold a market of them."—*Du Cange*.

**FYLLETORY-GUTTERS** "to convey the waters from the wallys," occur in an account of repairs to the tower of London, 24th Henry VIII.—*Bayley's History of the Tower*, pt. i. app. xxi.

## G

**GABION**, *gabbia*, Ital., a cage; a wicker basket filled with earth and used in fortifications to shelter men from an enemy's fire. Du Cange employs the word *gabia* to signify a prison.

**GABLE, GABEL, gavael**, Welsh, a hold, or grasp; the vertical triangular wall on the flank of a building, closing one end of the roof: sometimes applied to the whole end of a building. *Gavel-head*, or *gavel-end*, is still used in some parts of England. A peak of one of the mountains in Cumberland is called "the great gavel," from its resemblance to the gable-end of a house. The gable is profusely introduced

both at the ends and in various parts of the fronts of old English buildings : it corresponds in form with the pediment of the Italian and Grecian porticos ; but, instead of being ornamented on its face, and enclosed within a cornice, the gable is usually plain ; with the exception of bold copings on each side, which, in some of the old English mansions, are of carved oak, or other wood, and called *barge-boards*. The gables of churches and halls were usually occupied by a large window, and ornamented with pinnacles, crockets, and finials. Some curious examples occur in the hall of Hampton-court palace, and at Great Chalfield, Wiltshire ; and many others are represented in the second volume of the *Architectural Antiquities*.

**GABLE-ROOFED**, having a roof converging to an apex in the manner of a gable, the sloping rafters being left open to the interior, without the intervention of cross beams, or an arched ceiling. The nave of Ely Cathedral is described by Browne Willis, as being compass-roofed, and the great transept "*gabell-roofed*, in a sloping fashion."—*Survey of Caths.*, ii. 334.

**GABLET**, a small gable, or gable-shaped decoration ; frequently introduced on buttresses, tabernacles, screens, &c. *Gablets*, or *gabletz*, are mentioned in the contracts for the tomb of Richard II. (*Rymer's Fædera*, tom. vii. p. 798) ; and "*gab-blets*" are enumerated among the appendages to a tower, or turret of King's College Chapel, Cambridge.—*Walpole's Anecdotes*, by *Dallaway*, i. 179.

**GABLE-WINDOW**, a window in the end, or gable of a building ; or a window having its upper part shaped like a gable. (See **WINDOW**.) The word occurs in the will of Henry the Sixth, in allusion to the college of Eton.

**GAINSBOROUGH**, or **GAYNISBURGH**, (Richard de) ; an architect, or mason employed at Lincoln Cathedral, in the thirteenth century. His grave-stone still remains, and bears the following inscription :—"Hic jacet Ricardus de Gaynisburgh, olyn cementarius hujus ecclesie, qui obiit. duodecim. Kalendarum Junii, anno Domini, mccc"—(the concluding figures are obliterated).—*Walpole's Anecdotes*, by *Dallaway*, i. 211.

**GALILEE**, a porch, or porticus annexed to a church. It was used for various purposes: public penitents were stationed in it; dead bodies were there deposited, previously to their interment; religious processions formed; and it was only in the galilee belonging to certain religious houses that the female relatives of the monks were allowed to converse with them, or even to attend divine service. Much speculation has been excited as to the origin of this name. (See *Bentham's Ely Cath.*, p. 282, and *Stevenson's Supplement*, p. 153; *Miller's Ely Cath.*, p. 43; *Milner's Treatise on Eccles. Arch.* p. 106; and *Wild's Lincoln Cath.*, new ed., p. 24.) The most commonly received opinion (founded chiefly upon a passage in the writings of Gervase of Canterbury) is as follows:—When a female made an application to see a monk, she was directed to the porch, usually at the western extremity of the church, being answered, in the words of Scripture, “He goeth before you into *Galilee*; there shall you see him.” (*Milner's Treatise on Eccles. Archit.*, p. 106.) The only English buildings to which the term Galilee is applied, are those attached to the cathedrals of Durham and Ely: the former of these is an highly ornamented building, measuring 50 feet by 80, and divided into five aisles, by clustered columns and semicircular arches. It was erected by Bishop Hugh de Pudsey, towards the end of the twelfth century, and repaired about 1406: it originally contained three altars: a portion of that dedicated to the Holy Virgin (to whom also the Galilee was dedicated) still remains. A marble stone, covering the remains of the venerable Bede, is also contained in the Galilee. That of Ely Cathedral is much smaller. It is still used as the principal entrance to the church, and is without columns, or other internal support. The walls on each of the interior sides are occupied by two large pointed arches, comprising within each two tiers of smaller dimensions, beneath which is a stone seat. It is generally attributed to Eustachius, who presided over the see from 1197 to 1215. A porch, at the south end of the great transept of Lincoln Cathedral, is also sometimes called a Galilee. It is richly ornamented with columns and arches in the style of the beginning of the thirteenth century.

The same word has been used to designate the nave of a church; and also a small gallery, or balcony opening towards

it, from which visitors might view processions: probably, however, in the latter instance, the name is confused with that of a *gallery*.

**GALLERY**, a word of uncertain derivation, signifying a passage, or apartment of greater length than breadth. It is applied to passages of communication between different apartments,—to long rooms for dancing, for the exhibition of pictures, or for similar purposes;—and, more recently, to balconies, or floors projecting from a wall, and supported on brackets, or columns. A covered part of a building, used as an ambulatory, or walking place, was similarly designated.

Galleries, in houses, are mentioned by Anastasius, under Pope Hadrian: Sidonius calls them lengthened porticos, and deduces them from the crypto-porticus. The galleries of the English mansions in the reigns of Henry VIII. and Elizabeth were usually large apartments applied to the reception of visitors, for conversation, dancing, music, and other amusements. Howell mentions a gallery used for viewing hunting in the park belonging to a mansion. Charles I. kept his statues in a gallery, grated in front. Galleries, or balconies in churches were erected beneath the ailes of some of the earliest Christian churches and basilicas; as in St Mark's church, at Venice, and the cathedrals of Zurich, Andernach, and Bonn.—*Hope's Hist. of Architecture*, p. 95.

**GAOL**, *geola*, *gaola*, low Lat., a cage; *geole*, Fr.: a prison. The word was used in the reign of Henry III.—*Du Cange*.

**GARETTA**; *garite*, Fr.; from the English *guard*, and *ward*, a small tower. Turrets on houses and castles were called *guerites*, or *garites*, from affording protection to persons within. [*Du Cange*.] Cotgrave renders *garite* “a place of refuge and of safe retyrall in a rout, disaster, or danger: the recourse of such as are discomfited, (hence) also the dungeon of a fortresse, whether the beleagured soldiers make their last retire and flyght; also a sentrie or little lodge for a sentinell, built on high.”

**GARGOYLE**, **GARGLE**, **GARGYLE**, and **GARGYLLE**, a sculptured representation of the face of a human being, an animal, or a monster, the mouth of which serves as a spout for the discharge of water from the roof of a building. This singular

ornament is very common on the cornices and parapets of English edifices. The gargoyle partook equally with all the other decorations of Christian architecture in the variety and irregularity which characterize that style. The collegiate buildings of Oxford afford numerous varieties.

**GARLAND**, *guirlande*, Fr., probably from the root of *gyrus*, Lat., a circle, or circlet; a wreath, or chaplet of branches, of foliage, or of flowers: also a sculptured representation of them on a frieze or other part of a building. It is frequently used on triumphal arches, altars, &c.

**GARRET**, from *garite*, Fr., the uppermost apartment of a house, immediately under its roof. Garrets were formerly left open to the rafters without a ceiling. The Scottish word *garret*, retaining its allusion to a lofty situation, has been applied to a watch-tower, or the top of a hill.

**GARRETYD**, **GARYTED**, **GARYTTEDE**, &c. In a document of the 23d of Henry VIII., preserved in the chapter-house at Westminster, various parts of the walls of the tower of London are ordered to be "copyde, lowpyd, *garretyd*, and crestyd," by the masons. Probably the providing them with small turrets, or *garites*, may be intended.—*Bayley's History of the Tower*, pt. i. app. ix.

**GATE**, *gate*, Sax., signified originally a road, avenue, or opening; and was afterwards applied both to the opening or passage into an enclosure, or a building, and to the frame of boards, planks, or timber, which closed such passage. Although the term *gate-way* is, in point of fact, a pleonasm, (the words *gate* and *way* having properly the same signification); yet, as in the case of *door* and *door-way*, it is probably advisable to continue it, as applied to the passage itself, and to the building within which the wooden frame is enclosed; and to confine the word *gate* to the latter only. The word *gate* will thus signify a frame of timber, differing only from a door in being of larger dimensions, and usually opening in the manner of folding doors. Most old cities, castles, abbeys, and mansions, were entered by a gate placed within a **GATE-WAY**, or **GATEHOUSE**; and these gates were often carved in the style of architecture prevalent at the time of their erection; thickly studded with large nails; protected by bars, bolts, and locks; and placed in charge of a porter, or gate-keeper.

Many gates had small openings or wickets in one of their leaves, through which was the usual mode of entrance; the entire gate being only opened on remarkable occasions. The word *gate* is employed synonymously with *street* in many towns of England; as in Shrewsbury, where there is an Abbey Foregate, and a Castlegate: a street in Worcester is improperly called Foregate Street.

**GATEWAY**, a passage, or way through a wall, or, as above defined, the building in which a gate is fixed. These structures are, however, generally so large as to be called **GATEHOUSES**.

**GATEHOUSES** were of various kinds. They were placed in the walls of cities, castles, abbeys, colleges, and mansions; and constituted the residence of the gate-keeper. In London, Lincoln, York, Canterbury, Southampton, Bristol, Evesham, St. Edmundsbury, &c., are remains of several of these ancient buildings; some of which are represented and described in *Britton's Pict. Antiq. of English Cities*. In addition to the great archway, many of them were provided with one or two smaller *by-gates*, or *posterns*, the latter being used by foot passengers, whilst the former were devoted to carriages and horsemen. These, as well as those of castles, were of great strength, and well adapted for purposes of defence. Those attached to mansions and abbeys (see **ABBAY GATEHOUSE**) were of a more ornamental character; and those of colleges were frequently decorated with niches, statues, buttresses, and pinnacles. The ceiling of the open portion of the gatehouse was often groined and ribbed, and a tower was raised upon, or formed the gatehouse. Large windows, probably used for reconnoitering, are also found. The interesting structure called *St. John's Gate*, at Clerkenwell, London; and the arches of communication between the inner courts of mansions (as at Hampton Court, Middlesex) are examples of *gatehouses*.

**GENTESE**. William of Worcester states that the west door of Redcliffe Church, Bristol, is "fretted yn the hede with great *gentese* and small." [*Itin.* p. 268.] *Gente*, or *jante*, is the old French word signifying the felly, or felloe, of a wheel; the rim of which is formed of curved pieces of wood resembling the segments, or featherings, of which architectural trefoils,

quatrefoils, &c., are composed ; hence those featherings have received the name of *gentese*.—*Willson*, in *Glossary to Pugin's Specimens of Goth. Arch.*

**GERBIER D'OUVILY**, (Sir Balthazar), was born at Antwerp, in 1591. In 1613 we find him a retainer of Villiers, duke of Buckingham. Lord Orford says he "was both architect and painter, though excellent in neither branch." According to Lysons [*Environs of London*, vol. ii. p. 31.] he established an "academie for forrain languages, and all noble sciences and exercises." On the restoration of Charles II. he designed the triumphal arches which were erected as entrances to the city of London. Gerbier wrote a small and trifling volume on architecture, fortification, &c. He died in 1667, and was interred in the church of Hempsted Marshall, where he was engaged in building a mansion for Lord Craven.—*Walpole's Anecdotes, by Dallaway*, vol. ii. p. 114.

**GERNERIUM**, Lat., is a word used in an order for repairing the White Tower, London, to signify a granary. "Præcipimus vobis quod *gernerium* infra eandem turrim reparari," &c. *Bayley's History of the Tower*, pt. i. p. 107.

**GERMAIN**, (Saint), bishop of Paris in the sixth century, is reported to have given the design for a church founded by Childebert, near Paris, and to have been sent to Angers by that monarch to construct another building. He also erected a monastery near Mans.—*Felibien Vies des Arch.*, lib. iii. p. 146. *Whittington's Hist. Surv.*, p. 22.

**GIBBES**, (William), the last prior of Bath, continued the building of the priory church of that city until the dissolution of monasteries.—*Britton's Bath Abbey Church*, p. 36.

**GILD, GILD-HALL.** (See GUILD-HALL.)

**GIRDER**, a beam of timber, or iron employed to lessen the bearing of the joists of a floor.

**GIRDLE**, a small circular band, or fillet, round the shaft of a column.

**GLASS**, *glaz*, Sax., an artificial, transparent substance formed by fusing sand, or silicious earths with fixed alkalies, the invention and general application of which produced great changes

and improvements in architecture. Previous to its use in windows, the doors of buildings and other small apertures were the principal means by which an apartment was lighted. Talc (under the name of *lapis speculari*), phengites, beryl, crystal, horn, lattice of wicker, and various other materials, were used in England and by the ancients, before glass was so appropriated; a circumstance which did not take place at Rome until the end of the third century, nor in England until the seventh. The ancient Egyptians and Phœnicians were well acquainted with the arts of making and colouring various small ornaments of glass. It is mentioned by several of the old classical writers; and its alleged accidental discovery is particularly detailed by Pliny, but with some appearance of fable. Small pieces of glass have been found in Roman mosaics; and plates of it have been discovered at Herculaneum sufficiently large to induce some antiquaries to believe they had been used in windows. The earliest positive authority, however, connecting glass with windows, occurs in a passage of Lactantius, written about the close of the third century. Pennant supposes the Druids manufactured glass beads and amulets before the Roman invasion. Bede expressly states, that artificers skilled in making glass were brought into England from Gaul, in 674, to glaze the windows of the church and monastery of Weremouth. The windows of private houses were not glazed till about 1180, and even so late as the reign of Queen Elizabeth many large farmhouses were totally without glass. The glass of Alnwick castle is stated to have been removed from the windows in 1567, for preservation during the absence of the owner. Venico was long the most celebrated place at which glass was manufactured; and, that foreign glass was esteemed superior to English, is evident by the agreement for glazing the windows of the Beauchamp Chapel, Warwick, (25th Henry VI.) which stipulates that the glass used shall be from "beyond the seas." "Fortunatus, who lived towards the end of the sixth century, in a poetical description of the church of Notre Dame, at Paris, gives a pompous account of its *painted glass*." [*Hawkins on Gothic Architecture*, p. 150.] Other, and more accurate authorities, prove the employment of coloured glass in the ninth century; and Lysons describes some of the oldest in England (of the date of 1244) as being



in Chetwode Church, Buckinghamshire. [*Magna Britannia, Bucks*, p. 488.] The indenture for glazing the great east window of York Cathedral, dated 1405, with stained glass, is still preserved. By this document John Thornton covenants to execute the whole in three years, for £35, payable by instalments, and £10 more, in silver, if done to the satisfaction of his employers. After the Reformation, the use of painted glass in churches was deemed superstitious, and the greatest havoc and destruction took place: it was only introduced into some of the mansions and palaces of the Elizabethan era, and then chiefly in the shape of portraits and armorial bearings. The Abbot's Hospital, Guildford, presents examples of the time of James I.

GLOUCESTER, (John de), is styled in a precept of Henry III. "cementario suo" (his plasterer); and is granted a freedom for life from all tallage and tolls throughout the realm. The nature of his services are unknown, except that in another precept he is directed to make five statues of kings, carved in free-stone, to be given by the king to the church of St. Martin, London.—*Walpole's Anecdotes, by Dallaway*, i. 25.

GLOVER, (Moses), made a survey of Sion, Middlesex, and the adjoining villages, containing views of the neighbouring royal houses and seats, in the reign of James I. This survey is still preserved at Sion-house, and on it he is termed a "painter and architect." From some letters found on the front of Northumberland house, London, when partly rebuilt, it was inferred that Glover was its architect.—*Walpole's Anecdotes, by Dallaway*, ii. 73.

GLYPH, an engraved, or cut channel or cavity. (See TRI-GLYPH.)

GNOMON, Gr., an index; the style, or pin of a sun-dial, indicating the hour of the day by its shadow. Columns, or obelisks, were anciently used as gnomons.

GOBBETTS, a term employed in the accounts for building St. Stephen's Chapel, Westminster. "June, 1330. To 400 Caen Stones, called *gobbetts*, price, each hundred, £4; £16." —*Brayley and Britton's Ancient Pal. of Westm.*, p. 150.

GOLDCLIFF, (Hugo de), an architect of the twelfth century

employed at St. Alban's Abbey Church.—*M. Paris, Vit. Abb. S. Alban.* p. 103.

**GOLDING** (John); appears, from the patent rolls of the year 1438, to have been the chief carpenter, disposer, and surveyor of the king's works, in the palace of Westminster, and at the tower of London, with a yearly fee of £20.—*Brayley and Britton's Ancient Pal. of Westm.*, p. 314.

**GOLDSTONE**, (Thomas), was appointed prior of Christ Church, Canterbury, in 1449, and died in 1468, during which time he, at the expense of Archbishop Chichely, erected the south-western tower and the porch of the cathedral; and also a beautiful chapel, dedicated to the Virgin Mary, now called the *Dean's chapel*.—*Britton's Cath. Antiqs. Canterbury*, p. 38.

**GOLDSTONE**, (Thomas), the second of that name, was prior of Canterbury from 1495 to about 1516, and, in conjunction with Archbishop Morton, built the central tower of the cathedral, called the Bell Harry steeple. His works there are indicated by a rebus sculptured upon them expressive of his name.—*Britton's Cath. Antiqs. Canterbury*, p. 38.

**GORGE**, Fr., a cavetto, or concave moulding, sometimes applied to the cyma-recta.

**GORGERIN**, the neck of a capital, or, more commonly, the part forming the junction between the shaft and the capital. This is either a projecting fillet or moulding, or a concave channel. (See **HYPOTRACHELIUM**.)

**GOTHIC ARCHITECTURE**, is a phrase very generally used by writers and speakers, to contradistinguish the buildings of the middle ages from those of ancient Greece and Italy; but scarcely one of those persons apply the term with any precise or definite meaning. Some embrace within its scope all the varieties of building, however differently formed in arches and details, which have been used from the decline of the Roman orders till their revival in the sixteenth century; others limit the phrase to the architecture of the Lombards, the Saxons, and the Normans, in which the semicircular arch is the marked feature, some contend that the Pointed style is the Gothic, whilst others extend its application to all deviations

from what is called classical architecture. At first the term *la maniera Gotica*, or, the *Gothic* manner, was employed by Italian writers to stigmatize the architecture which the Goths and other demi-civilized nations adopted and made essentially different to the Greek and Roman orders. Mr. Evelyn (in *a Treatise on Architecture*,) and Sir Christopher Wren (in his *Parentalia*) gave currency to the appellation in England, applying it to the pointed as well as semicircular arched buildings, though Wren also used the word Saracenic in reference to pointed architecture. To shew the prejudiced and absurd notions which those writers entertained, we need only notice their language on the subject of the pointed style. Evelyn says, "Gothic architecture is a congestion of heavy, dark, melancholy, monkish piles." And Sir Christopher's language is equally absurd and inappropriate. He calls the English cathedrals and churches "mountains of stone; vast, gigantic buildings; but not worthy the name of architecture. This," he adds, "we now call the Gothic manner: so the Italians called what was not after the Roman style." In another passage he reprobates the builders for "setting up misshapen pillars, or rather bundles of staves, and other incongruous props to support ponderous arched roofs without entablature." At the time these writers lived it was the fashion to ridicule the architecture in question, and to consider it as unworthy of study or imitation; but later architects and authors have regarded it with very different feelings, and described it in very different terms. It is at length duly appreciated; and, within the last half century, has been skilfully and amply illustrated by artists, and described by authors, alike in England, Germany, and France. Still there is much discrepancy of opinion and confusion of ideas, even amongst the best informed, as to a proper and judicious nomenclature of it. Warton, the learned historian of English poetry, and who had projected a "History of Gothic Architecture," in speaking of Salisbury Cathedral, denies that it is Gothic, although he says that "the true Gothic style is supposed to have expired in the reign of Henry VIII." The Rev. James Bentham, and Captain Grose, pronounce Salisbury Cathedral "entirely in the Gothic style." Warton divides, what he calls, Gothic architecture, into four classes, or orders, in a chronological series; namely, a sort of *Gothic Saxon*, com-

mencing about 1200, "in which the pure Saxon began to receive some tincture of the Saracen fashion;" the *absolute Gothic*, from about 1300 to 1400; the *ornamental Gothic*, lasting till about 1440; and, finally, the *florid Gothic*.

Mr. Rickman, in "*an Attempt to Discriminate the Styles of Architecture in England*," uses the terms Norman, Early English, Decorated English, and Perpendicular English, to designate the chronological varieties of pointed buildings. The perplexity and uncertainty of an ordinary reader must be increased by the different senses in which the terms ancient architecture, modern architecture, Saxon architecture, Romanesque architecture, English architecture, and many others are used by different authors. The best essay on the subject is by the Rev. Dr. Milner, in his "*Treatise on Ecclesiastical Architecture*," 8vo. 1811. The same author published his opinions also in *Rees's Cyclopædia*, under the head *Gothic Architecture*, and in a Letter to Mr. Taylor, which appears in a volume of "*Essays on Gothic Architecture*," by the Rev. T. Warton, the Rev. J. Bentham, and Captain Grose, 8vo. 1808, 3d edit. This letter is a reprint of an essay which he first published in the second volume of "*the History of Winchester*," 4to. 1809. Sir James Hall published a 4to. volume in 1813, with the title "*Essay on the Origin, History, and Principles of Gothic Architecture*," with 60 engravings, from designs by E. Blore. The theory advanced by the author is, that all the forms and details of Gothic architecture are derivable from rods, branches of trees, wicker-work, &c. J. S. Hawkins, Esq. published an 8vo. vol. 1813, entitled "*A History of the Origin and Establishment of Gothic Architecture*," &c. (See ARCHITECTURE, CHRISTIAN ARCHITECTURE, NORMAN, POINTED, AND SAXON ARCHITECTURE.)

GRADARIUM, low Lat., a staircase; a series of steps from one floor to another in a building. (See GRADUS.)

GRADATORY, any ascent by steps.

GRADUS, Lat., a step, denotes, in old documents, a flight of steps; as the "*gradus chori*" of the royal chapels of Eton and Cambridge, mentioned in the Will of their founder. According to *Du Cange*, the pulpit, or reading desk of a

church, being ascended by steps, was called by the same name. The Italian terms *gradini*, and to *gradinate*, are still used by architects, instead of the English, *steps* and to *graduate*.

**GRANGE**, Fr.; *grangia*, low Lat.; *granarium*, Lat.; properly a granary, or barn. Hence the word is applied to a farm with all its buildings, and also to a residence connected with a farm, or granary. The houses termed granges on the lands of monasteries were usually substantial timber buildings, and often richly decorated. The bailiffs, or overseers of the farm, who resided in them, were often called "the Priors of the Grange." Barns, formerly connected with the Granges at Ely, Abbotsbury, and Glastonbury, still remain, and claim attention for their architecture and magnitude.

**GRAVER**, occurs in old documents for a sculptor. See *Archæologia*, xvi. 84.

**GRECIAN OR GREEK ARCHITECTURE.** (See ARCHITECTURE.)

**GREES, GRES**, a degree, or step, is variously written *grese*, *gryse*, *greece*, *greces*, *gressys*, all from the Lat. *gressus*, a step. William of Worcester, describing the meeting of four cross-ways in Bristol, says: "the second waye goyng northward by a high *grese*, called a steyr, of xxxii steppys, ynto Seynt Collas strete." The will of Henry VI., describing his intended college at Eton, says: "Item, I have devised and appointed six *greces* to be before the high altare." A flight of stone steps leading into the cathedral close of Lincoln, are called the *Grecian stairs*, from a supposed corruption of this term.—*Willson, in Glossary to Pugin's Specimens*.

**GRIMBALD, or GRYMBALD**, (Saint), an ecclesiastic said to have been invited to England by Alfred the Great, and conjectured, by some antiquaries, to have built the crypt of St. Peter's Church, at Oxford, still remaining. Mr. Conybeare, however, supposes that the crypt in question is not older than the time of the Norman conquest.—*Arch. Antiqs.* vol. iv. p. 123. (See CRYPT.)

**GROIN**, the diagonal line of junction formed by the cross vaultings of buildings. In some ancient Roman works, and in those also of the earlier class of the middle ages, the groins were plain and simple; but in later times they were multiplied in

number, and progressively ornamented with ribs, or projecting mouldings, extending from the springing of each arch. Groined arches are said to be found in the vaulted parts of the Colosseum, and in the baths of Dioclesian, at Rome. The word is often improperly applied to the ribs which cover the diagonal lines of the groins. In the accompanying view of the crypt under the choir of Canterbury Cathedral, the groined arch is clearly represented, divested of any rib-moulding; whilst the view under the Trinity Chapel shews the situation of the groins covered with bold ribs.

**GROSTESTE**, (Roger), bishop of Lincoln from 1235 till his death in 1253, built the lower part of the present central tower of the cathedral, and made some additions to the choir and great transept.—*Wild's Lincoln*, new edit. p. 23.

**GROTTO**, a building in imitation of a natural cave: it is generally of rustic work, with a profusion of shells, fossils, &c.

**GROUND-PLAN**, the delineation of a horizontal section through the walls of a building, on a level with the surface of the ground. The Greek compound word, *ichnography*, and the term *ground-plot*, were formerly used in the same sense. The *ground-plot*, however, is more properly applicable to the ground on which a building is placed.

**GUEST-HALL**, **GUESTERN-HALL**, a large apartment annexed to a monastery, but separated from the cells of the monks, and destined for the reception and entertainment of pilgrims, or visitors. These *hospitiæ*, as they were occasionally termed, were often large and magnificent. It is recorded that John of Hertford, abbot of St. Albans, in 1260, built a noble hall there for strangers, "adding many chambers to the same, with an inner parlour, having a chimney with a noble picture, and an entry; also a small hall." [*Willis's Mitred Abbeys.*] That at Canterbury is said to have been 150 feet long, by 40 feet broad; and that still remaining at Worcester Cathedral is 65 feet by 35. The latter was erected in 1320, and is now appropriated to festive entertainments at the annual audit of the chapter.—*Britton's Cath. Antiqs.*, Worcester, p. 26.

**GUILD**, *gylb*, *gylb*, Sax., from *gylban*, to pay; an association, fraternity, or company of persons, forming a commercial and social society. Merchants, manufacturers, and trades-

men, formerly associated together in most of the old cities and towns of England, binding themselves by local laws, and assembling at certain festivals in their respective halls. The guilds of the Anglo-Saxons were instituted both for the purpose of carrying on commerce, and for the interment of their members; as in the benefit societies of the present time. Subsequently the different trades, both in England and on the Continent, were associated under the same name; were licensed by the king; possessed each a hall; and were governed by rules of their own. The various *companies* of London are, in fact, the successors of ancient *guilds*, and still possess their respective halls of meeting. The *corporations* of towns and cities were guilds, or associations for the government of the respective places. The *freemasons* are a prominent and influential guild.

**GUILDHALL**; a house, or building belonging to a guild, or fraternity of merchants, or tradesmen. At these places the business of the respective guilds was transacted, and, in some instances, they served as market-houses for the sale of the goods of the associated members. The houses of corporations were, and still are, in some places, called guild-halls, although the term town-hall is more common. (See **TOWN-HALL**.) The guildhall of London is the most distinguished building of the kind in England. The *hotels de ville* on the Continent are of the same class.

**GUILLOCHE**, from *γυλον*, Gr., a member, and *λοχος*, a snare; an interlaced ornament resembling network, frequently used in classical architecture to enrich the torus and other mouldings. Several examples are represented in plate xxi. of *Lysons's Woodchester*.

**GULA** or **GUEULE**, same as *Cymatium*. (See **GOLA**.)

**GUNDULPH**, a monk of the abbey of Bec, in Normandy, was invited to England by Archbishop Lanfranc, and made bishop of Rochester in 1077: he died in 1108. He is regarded as the greatest improver of castellated architecture among the Normans after the conquest, and is recorded to have purchased the favour of the king (William Rufus) by expending sixty pounds in repairing the walls, and in commencing "a new tower of stone" at Rochester. The keep-

tower of the castle of that place is supposed to be alluded to, and is generally attributed to him. He is also supposed to have erected parts of Rochester Cathedral, and Malling Abbey; and also the chapel within the keep of the tower of London. His successor, Ernulph, says of him: "Episcopus Gundulphus in opere cementarii plurimum sciens et efficax erat."

**GUNZO**, a monk of the abbey of Clugny, in France, furnished the designs for, and superintended the erection of the present abbey church, which was commenced in 1093, and finished in 1131. The building contains an early instance of pointed arches, those of the nave and of the vestibule being thus formed, but those of the clerestory are semicircular. (See *Hawkins's Gothic Arch.*, p. 135, plates i. and ii., and the authorities quoted by him). The nave of Malmsbury Abbey Church is very similar in its arches, and is of about the same age.

**GUTTÆ**, Lat., drops; the small conical or cylindrical pendants attached to the mutules and triglyphs of the Doric entablature.

## H

"**HABENRIES**" are mentioned by Chaucer amongst the architectural ornaments of the House of Fame; but in some editions the word *barbicans* is substituted. *Habena*, Lat., signifies a bridle, strap, or thong; but the nature of the ornament alluded to is not easily to be explained.—*Willson, in Glossary to Pugin's Specimens of Goth. Arch.*

**HALL**, Sax., *aula*, Lat., *salle*, Fr.; a large apartment in a dwelling-house; also the chief room in the council, or town-house of a corporate place. Many of the country houses of the nobility and gentry of England are called halls; as Hengrave Hall, in Norfolk; Wollaton Hall, Nottinghamshire, &c. Some of the colleges in the two English Universities have the same name. The guildhalls of the cities and old towns of Great Britain are interesting and ancient specimens of civil architecture. In many old mansions, castles, and palaces, the hall was usually occupied for feasts, and for the administration of justice. The great hall of the royal palace



at Westminster was used occasionally for the assembling of parliaments, for the trial of important legal causes and other matters. The law-courts of the kingdom, and the houses of parliament, are still connected with this national building. This hall, which was erected by William Rufus, and partially rebuilt by Richard the Second, is not only the largest, but the most magnificent apartment without columns in England. The skilful construction of its immense timber roof is proverbial. The internal length of it is 238 feet, and its width 68. [See *Illustrations of the Public Buildings of London, and Brayley and Britton's Ancient Palace of Westminster.*] The halls of the royal palace at Eltham, in Kent, and of the archiepiscopal palace at Lambeth, are similar to that of Westminster, but are smaller and less ancient. Those of Hampton Court Palace, and Penshurst Place, Kent; that built by Sir John Crosby, near Bishopsgate Street, London; those of the colleges of Oxford and Cambridge, of the Middle Temple, and other courts of law, in London, and many others, present interesting and beautiful architectural features. For particular accounts of some of these, with illustrations, the reader is referred to *Britton's Arch. Antiqs.*, vol. ii., and *Picturesque Antiqs. of English Cities*. Their most distinguishing features were a dais, or raised floor at the upper end, with an oriel window on one side, and occasionally one on the other side; other windows considerably above the paved floor; and an ornamental screen at the lower end, connected with a passage to the buttery, kitchen, &c. The fire-place was usually on the floor, in the centre; in which case the smoke escaped through an open lantern, or louvre, in the roof; or in a fire-place at one side of the room. Over the screen, or in some part of the wall, was a gallery for musicians, or for visitors. (See GUESTHALL and GUILDHALL.)

HALPACE, HALPAS, a corruption of the French "haut pas;" a dais, or raised floor. (See FOOT-PACE.) In some accounts of repairs to the tower of London (24th Henry VIII.), quoted in *Bayley's Hist. of the Tower*, pt. i. app. xix., a "halpas" is said to have been made before the chimney in the king's great chamber; and, in the queen's dining-chamber, "a great carrall wyndow made new, . . . . and a *halpace* under fote new joysted and bourded."

**HAM**, Sax., a house or dwelling-place; also a street, village, or field near home. The word is an affix to the names of many English towns and cities; as Buckingham, Chippenham, &c.

**HAMMER-BEAMS**, horizontal pieces of timber frequently used in the roofs of old English buildings, in pairs on the opposite sides of the same roof. Each beam extends some distance from the side wall, without reaching half-way across the apartment: it is usually supported by a rib springing from a corbel, beneath; and, in its turn, supports another rib, forming, with that springing from the opposite hammer-beam, an arch. The extremities of these beams are often carved into a variety of devices, amongst which that of angels holding shields is of frequent occurrence.

**HANGINGS**, drapery hung against, or fastened to the walls of a room. (See **TAPESTRY**.) Paper was used for this purpose about the commencement of the seventeenth century: whence the person employed in the work was, and is called a *paper-hanger*.

**HATCH**, from *hacher*, Fr., to engrave, to mark with lines, or to cut. "The champes (See **CHAMP**) about the letters" on the tomb of the Earl of Warwick, in the Beauchamp chapel, were covenanted to be "abated and *hatched*, curiously to set out the letters."—*Arch. Antiqs.*, vol. iv. p. 13. The word is synonymous with a wicket, or low door; as the *buttery-hatch*, &c.

**HATCH'D-MOULDING**, an ornamental member much used in Norman buildings, and marked with notches, or indentations, appearing as if done with a hatchet. In string courses, and archivolt mouldings, it is chiefly employed.

**HEARSE**, **HERSE**, from *heipan*, or *hýppan*, Sax., to honour; a frame, platform, or carriage, on, or within which a corpse is borne to its place of interment. A temporary monument over a grave.—*Weever*. The place, or the case in which a dead body is deposited.—*Fairfax*. The word is now confined to the carriage in which a dead body is conveyed to the grave. Escutcheons affixed to a tomb were formerly called *hereses*. The effigy of the earl of Warwick, in the Beauchamp Chapel, is covered by a frame-work of brass, on which drapery was originally suspended; and which is called a *hearse*

in the agreement for its erection. (See *Arch. Antiqs.*, vol. iv. p. 13. pl. v.) Shakspeare uses the word to denote a monument raised over a grave. The portcullis employed in the fortification of buildings was similarly denominated.

**HEARTH**, *heorþ*, Sax., a pavement, or floor on which a fire is made to heat an apartment, or for culinary purposes. That of the Anglo-Saxons was the bare earth. Until the fourteenth century English hearths were often in the middle of a room, and were made of brick or stone.

**HEARTH-MONEY**, and **HEARTH-PENNY**, was a tax laid on houses with fire-places. It is called *chimney-money* in Blackstone's Commentaries.

**HEIL**, to cover a building with tiles, or other materials. Piers Plowman notices the cloister of a convent as "*yhyled with lede.*"

**HELIX**, *ἑλῆξ*, Gr., a wreath, or ringlet; plural, **HELICES**; the smaller scroll, or volute of the Corinthian capital; also called **CAULICULI**.

**HELPSTONE** (John), built the tower called the *New*, or *Water Tower*, in the walls of Chester, in 1322, for the sum of £100. —*Lysons's Mag. Brit., Cheshire*, p. 613.

**HENRY**, surnamed **LATHOM**, **LATOMUS**, or the **STONE-CUTTER**, (a frequent appellation of ancient workmen), rebuilt the chapter-house, dormitory, refectory, and other parts of the Abbey of Evesham, about the end of the thirteenth century. Of the chapter-house, part of the entrance-gateway remains. —*May's Hist. of Evesham*, p. 29.

**HERLEWIN**, abbot of Glastonbury in 1097, is stated by Dugdale to have rebuilt the Abbey Church: the present remains are of a later age. —*Mon. Angl.*, new edit. vol. i. p. 4.

**HERMITAGE**, the habitation of a hermit, or recluse: usually a small house, hut, or cell; and sometimes an appendage to an abbey.

**HERRING-BONE ASHLAR** (see **ASHLAR**), a mode of arranging bricks or stones in the face of a wall, so that those in each course are placed obliquely to the right and left alternately. So called from the resemblance which two such courses bear to the bones of a herring.

**HERTFORD** (John of), abbot of St. Alban's in the reign of Henry III., made great additions to the buildings of his Abbey.—*Newcome's History of the Abbey of St. Alban*, p. 138.

**HEXASTYLE.** (See **TEMPLE**.)

**HIDING-PLACES**, rendered necessary by the troubled state of the country for many years, are found in several of the old mansions of England, particularly in those which belonged to families of the Roman Catholic faith. In one of the floors of the gatehouse to Oxburgh Hall, Norfolk, is a hollow space, or cell, measuring about six feet long, five feet wide, and seven feet deep. It has a trap-door of wood, so covered with bricks as to appear a part of the pavement: its centre turns on an iron axle, and, by a forcible pressure at one end, the other rises, and discloses the cell, or hiding-place alluded to.—*Arch. Antiqs.*, ii. 88.

**HIGH-DAIS, HIGH-DESE.** (See **DAIS**.)

**HILDUARD**, a Benedictine monk, was employed about the year 1170 by Foulcher, abbot of St. Pere, at Chartres, to rebuild the church of his convent, which is admired for its design and construction.—*Whittington's Hist. Surv.*, p. 59.

**HILTS** (John), of Cologne, carried on the erection of one of the towers of Strasbourg Cathedral, after the death of Erwin de Steinbach, by whom it had been commenced.—*Whittington's Hist. Surv.*, p. 73.

**HINGE**, the hook, or joint on which a door or gate hangs and turns. Hinges in Christian churches, and old English mansions, were commonly wrought into scroll-work and other devices on the outside of the door, and occasionally enriched with inscriptions. Some beautiful specimens are shewn in *Carter's Ancient Architecture*; and in his *Ancient Sculpture and Painting*.

**HIPPODROME**, ἵππος, Gr., a horse, and δρόμος, a course; a place for equestrian exercise, horse-racing, &c. Several are noticed as being used by the ancient Greeks and Romans.

**HOLBIEN** (Hans), a native of Basle, in Switzerland, was born in 1498, and, at the suggestion of Erasmus, settled in England about the year 1526. He was patronised, as a painter, by Sir Thomas More, and afterwards by Henry VIII., who

gave him an annual salary of £30; besides paying for his productions. He made designs for chimney-pieces, jewellery, and enamelling, and also executed some carving and modelling. As an architect, his only works were a gatehouse to the royal palace at Whitehall, and a porch to the Earl of Pembroke's mansion at Wilton. The former, represented in the first volume of the *Vetusta Monumenta*, exhibits the features of the latest Tudor style; that at Wilton, in the revived Italian style, is engraved for Sir Richard Hoare's *Modern Wiltshire*.

**Hoo** (William de), prior of Rochester in the middle of the thirteenth century, rebuilt or finished the choir of that cathedral, and is supposed to have left it very nearly as it appears at present.—*Thorpe's Custumale Roffense*, p. 167.

**HOOD-MOULD**, a band, or string over the head of a door, window, or other opening in an ancient building: so called from its enclosing, as within a hood, the inferior mouldings and the opening itself. The terms *weather-moulding*, and *label-moulding*, are used synonymously. The doorways represented in figs. 3, 4, 5, and 6 of the accompanying **PLATE II.** (inscribed **PLATE I.**) of **DOORWAYS** have each a hood-mould. The ends of these generally terminate either in a return (as in figs. 5 and 6.), a corbel (as in fig. 4.), or other ornament. Some of the churches of Italy have *hoods* (as they are termed by the Rev. R. Willis) over their doorways. These resemble the upper part of a slightly projecting porch, and, without descending to the ground, are sustained by corbels, or by bracket shafts.—*Remarks on the Arch. of the Middle Ages in Italy*, p. 123.

**HORICUDUM**, a clock or other instrument for striking the hours. In the bailiff's accounts of Shrewsbury (as quoted in *Owen and Blakeway's Shrewsbury*, ii. 428), are several entries in which this word occurs. Under the date of 1436, is the following:—"Will' Dawe, custodi communis *horicudii* ecclesie S'c'i Cedde pro termino natalis D'ni 2s. 6d." Subsequently the payment is "pro custodia *horicudii* et *le chyme* in ecclesia S'c'i Cedde." Similar entries occur down to the 13th of Henry VIII.

**HOROLOGIUM**, **HOROLOGE**, Lat., a clock. (See **CLOCK**.)

**HORTON** (Thomas de), abbot of Gloucester from 1351 till his death in 1377, commenced building the cloister of the abbey, now the cathedral church, and erected a great hall, in which certain parliaments of the kingdom were afterwards held.—*Britton's Cath. Antiqs., Gloucester*, p, 23.

**HOSPITAL**, from *hospes*, Lat., a guest, and *spital*, a charitable house; a building for the residence of sick persons. Houses endowed for the abode and maintenance of infirm and aged people were formerly called hospitals; but the term alms-houses is now usually applied to those buildings. Hospitals were originally under the control of religious communities, and were founded by various persons from motives of piety, or, in many instances, in expiation of crimes. The hospital of *St. Cross*, near *Winchester*, retains more of its original characteristics than any similar establishment in the kingdom. It was founded between the years 1132 and 1136, by Henry de Blois, bishop of Winchester, for the residence and support of 13 poor men, and the daily relief of 100 other poor inhabitants of Winchester. Its government was remodelled by Bishop Wykeham; and Cardinal Beaufort endowed it with extensive possessions. Though not dissolved, like many other monastic establishments, this hospital suffered much at the time of the Reformation, and now consists of only ten resident brethren and three out-pensioners, with a chaplain and a master. Of the buildings, which surrounded two courts, the greater part remains. (*Milner's History of Winchester*, ii. 141.) The city of *Coventry* contains two venerable fabrics of this class. Bablake's hospital, and Ford's hospital, both founded and built in the sixteenth century, exhibit (particularly the latter) the principal features of the timber buildings of that period, in great perfection. Carved gables, windows with tracery, buttresses, and crocketed pinnacles, are amongst the decorations of these interesting buildings. York, London, Shrewsbury, Burton-Lazars, in Leicestershire, and, indeed, almost every town and city of any antiquity in the kingdom, possessed some of these houses. Prior to the Reformation, they appear to have been governed by one or two members of some monastery;—generally of the order of St. Augustine. They were often incorporated by monarchs, as were those of

Bridewell, Christ Church, Bethlem, and others in London. Several of the religious communities who protected and relieved the poor and the sick were called *hospitallers*; and the same name was particularly applied to the influential order of knights of St. John of Jerusalem, who erected a hospital in that city for the reception of pilgrims. In *Dugdale's Monasticon* are accounts of the principal of the English hospitals.

**HOSTEL, HOTEL, FR.**, a house used as the lodging, or abode of a person of distinction; also a lodging-house in general; whence it has been applied to an inn, or house of public entertainment. The word *hostry* was also popularly used for an inn, or lodging. Before the colleges, &c. were regularly established at Oxford and Cambridge, the houses in which the students lodged were called hostles, inns, halls, and *hospitia studiosorum*. (*Dyer's Hist. of Cambridge*.) Some interesting remains of the hostelry, or town lodging of the Prior of Lewes, in Sussex, were recently discovered near the church of St. Olave, Southwark; and are described and illustrated in the *Archæologia*, vol. xxiii. (See **GUESTHALL, HOSPITAL, and INN.**)

**HOUSE**, *huf*, Sax., a dwelling, or building for the habitation of man. The term is used in various modified ways; it often denotes any detached part of a building, and sometimes a single apartment: in the phrase "a religious house," either the buildings of a monastery, or the community of persons inhabiting them, may be indicated. The retirement of a family to seclusion in a lodge connected with their mansion, or to their country seat, appears to have been called "keeping their *secret house*." (*Northumberland Household Book*, 361, 442.) Niches, or tabernacles for the reception of statues, were also called *houses*, or *housings*, and occasionally *hovels*. (*Rymer's Fædera*, tom. vii. p. 98. *Arch. Antiqs.*, iv. 12.) The houses, or dwellings, of the middle ages will be found noticed under the heads of their respective classes of **CASTLE, MANSION, TIMBER-BUILDING, VILLA, &c.** (See **DOMESTIC ARCHITECTURE.**)

**HOVEL**, a small rude building for the shelter of cattle; a covered place: commonly applied to a mean habitation.

**HUGH** (St.), a native of Grenoble, was bishop of Lincoln from 1186 till his death in the year 1200. He rebuilt the greater part of his cathedral church, of which the present chapter-house, small transept, and choir, are admitted to be parts of his works.—*Wild's Lincoln Cath.*, new edit. p. 7.

**HUMBERT**, archbishop of Lyons, erected a stone bridge across the Saone, in that city, in the year 1050. It is expressly recorded that, besides defraying the cost of the work, he was himself the architect.—*Whittington's Hist. Surv.*, p. 52.

**HURST**, हुण्ट, ह्यण्ट, Sax., a wood, or grove, is a term frequently used, alone and as an affix, in the names of places. It still appears in those of Hazlehurst, Penshurst, Speldhurst, Hurstmonceaux, &c.

**HUT**, a small house or hovel, usually constructed of wood.

**HYLING**. In *Whitaker's History of Whalley*, book iv. ch. iii., an indenture, dated 24th Henry VIII., is recited, for building "the north and south *hylings* of Barnley church, with eighteen buttresses," &c.; meaning the north and south ailes. Willson, in *Glossary to Pugin's Specimens*, derives the word from *heil*, to cover. (See **HEIL**.)

**HYLMER** (John), in conjunction with William Vertue, both *freemasons*, by indenture, dated June 5th, 1507, agreed to construct the roof, or groined ceiling of the choir of St. George's Chapel, Windsor, for the sum of £700, and to complete it by Christmas, 1508.—*Arch. Antiqs.*, iii. 35. (See **MASONRY**.)

**HYPOTRACHELIUM**, ὑπο, Gr., upon, and τραχηλος, the neck; same as **GORGERIN** (which see).

## I

**ICHOGRAPHY**, ἰχνος, Gr., a footstep, or track, and γραφή, a description, or writing; the delineation of a horizontal section through the lower part of a building, or other object: the same as **GROUND-PLAN** (which see).

**ICKHAM** (Thomas), a monk and sacrist of St. Augustin's Abbey, Canterbury, according to Somner, erected the west gatehouse of the cemetery to that monastery, at a cost of £466. 13s. 4d. It is noticed in a document dated 1268; and Somner describes it as standing in his time, about 1640.—*Antiqs. of Canterbury*, 2d ed. 1703, p. 33.



**IMAGE**, *imago*, Lat., a representation, or model of a person or any living thing; formed of stone, wood, or other substance. Effigies on tombs, and statues of saints, or individuals, were commonly termed images. The painted representation of men and animals, whether on glass or any other substance, was called *imagery*. The worship of "graven images" appears to have been one of the earliest superstitions to which the erring nature of man was subjected. Many of these deified relics are found amongst Egyptian, Phœnician, Hindoo, and Chinese antiquities. The most ignorant and uncivilised portion of the human race still continue to worship monstrous images. After the introduction of the Christian religion, images of saints took the places of those of Pagan divinities, and, among the infatuated and ignorant devotees, were revered and worshipped: a practice which served, however, to foster the arts of sculpture and carving. (See **EFFIGY** and **MONUMENT**.)

**IMBOWMENT**, an arch, or vault. (See **Bow**.) The word *bow* being sometimes used to signify any thing curved, or bent, caused its application to an arch; and, in a similar manner, to a projecting, or *bow* window. The arched gatehouse of entrance to the southern part of the city of Lincoln is still called the *stone-bow*.

**IMPOST**, *impositus*, Lat., laid on; an architectural term often applied indefinitely by various writers. According to some it denotes the upper part of a pier, pilaster, pillar, or column, or the whole capital, whence the arch springs. Others define it as the abacus, or entablature between the capital and the springing of the arch. The third chapter of the Rev. R. Willis's *Remarks on the Architecture of the Middle Ages* is devoted to the imposts of Christian churches. He defines an impost to be the point where the vertical line of a support terminates, and the curved line of an arch begins. He also distinguishes between the real impost and the decorative impost, the latter being the object on which the ornamental capital, or impost moulding, is placed. This is often much lower than the real impost, in which case the arch is said to be stilted. (See the accompanying **PLATE I.** of **ARCHES**, fig. 4.) Mr. Willis considers the absence or presence of impost mouldings, and the similarity and dis-

similarity which exists between the mouldings of the pier and those of the archivolt as data on which to found a classification of imposts.

**INDIAN ARCHITECTURE.** (See **ARCHITECTURE**.)

**INFIRMARY**, *infirmarium*, Lat., an apartment for the reception of sick and infirm persons. (See **HOSPITAL**.) Those of religious houses were spacious apartments under the care of an Infirmarer, or Infirmaress, and for the management of which strict regulations were instituted. Here the monks or nuns were not to be admitted unless really sick; but, when admitted, they were granted various dietary indulgences, although little medical attendance appears to have been employed.

**INGELRAMME**, a Norman architect, is recorded in the chronicle of the Abbey of Bec to have been employed, in the year 1212, to rebuild the church of that abbey; which, however, he did not complete.—*Whittington's Hist. Surv.*, 66.

**INGRAVE**, a term frequently occurring in old documents, and signifying to *carve, cut, or sculpture*.

**INN**, a tavern, or house of public entertainment. "The word *in* was, at one time, a general name for a cavity, covert, or house of any kind." (*Booth's Anal. Dict.*, p. cxxx.) Fragments of inns, or hostels, erected between the thirteenth and seventeenth centuries, still remain: amongst which the George, at Glastonbury; the Crown, at Rochester; the, so called, New Inn, at Gloucester; the house formerly called the George, at Salisbury; and the Tabard, or Talbot, in Southwark, are among the principal examples. That at Glastonbury was erected in the reign of Edward IV., for the accommodation of pilgrims to the adjacent abbey, and retains traces of its original architectural design. It is represented and described in the second volume of *Pugin's Examples of Gothic Architecture*. The ordinary arrangement of these buildings was such as to form one or two courts, entered under archways, and surrounded by several tiers of wooden balustraded galleries, communicating with the various apartments. (See **HOSTEL**.)

**INNS-OF-COURT**, were so called from being houses for the accommodation, lodging, and entertainment of students at law.

**INSCRIPTION**, *inscriptio*, Lat., any thing written in, or engraved on a solid substance, for the information of future ages. Inscriptions on tombs (see **EPITAPH**), on columns, buildings, altars, vessels, trinkets, &c., were used by the earliest nations of antiquity. Those on the fonts, doorways, and capitals of Christian churches, and on the walls, chimney-pieces, and parapets of old English mansions (especially when containing dates), are interesting and useful records to the architectural antiquary, as constituting authentic data for historical disquisition. Some of these are noticed in the *Archæologia*, and in the *Gentleman's Magazine*, in *Dallaway's Discourses on Architecture in England*, p. 393, and in other books; but a professed collection of them is at present a desideratum. See *Pegges's Sylloge of Inscriptions*; and *Gough's Sepulchral Monuments*.

**INSERTED COLUMN**, one partially inserted, or built up in a wall. (See **ENGAGED COLUMN**.)

**INSERTUM**, a mode of building, so denominated by Vitruvius, in which each course of stones is formed of cubes of nearly uniform thicknesses, and the whole regularly bonded together in every course. This method was adopted in the round and octagonal pillars of the churches erected soon after the Norman conquest, and also in the flying buttresses and other more finished parts of subsequent buildings. The columns at Malmsbury abbey church, those of St. Cross, and of other architectural works of the Anglo-Norman builders, shew this sort of masonry.

**INSULATED COLUMN**, one totally detached from any other erection. The monument of London, and that of Trajan, at Rome, are examples.

**INTER-COLUMNIATION**, the distance from one column to the next, of a series forming a colonnade, or portico; the clear space between two columns. The proportionate distances between columns, or their inter-columniations, vary almost as much in the remains of the Pagan temples of Greece and Rome, as in the avowedly irregular churches of the Christians.

**INTRADOS**, Ital., the under, or inner concave surface of the curve of an arch: also called its soffit. (See **EXTRADOS**.)

**IONIC ORDER**. (See **ORDER**.)

**IRON**, *īen*, Sax., a hard, elastic, tenacious metal, much employed in building. The ancient Egyptians possessed a natural supply of iron ore, and, doubtless, constructed their temples by the aid of instruments formed of that metal; but iron is rarely found amongst the older ruins of Egypt,—a circumstance which is owing, probably, to its rapid decomposition, the ravages of conquerors, and other causes. Iron cramps and instruments have been met with amongst Grecian and Roman remains; whilst England, fortunate in the possession of extensive iron mines, exhibits proofs of its employment by most of the different inhabitants of the island. Chests, culinary vessels, screens round tombs, scroll-work and hinges for doors, portcullises, arms and armour, were amongst the numerous purposes to which it was applied in the middle ages.

**ISENBERT**, an architect, erected the bridges of Xaintes and Rochelle, in France. In 1201 he was recommended by King John, in a letter to the citizens of London, as a proper person to finish London Bridge, which had been commenced by Peter of Colechurch.—*Chronicles of London Bridge*, p. 70.

**ISIDORUS of MILETUS**, in conjunction with Anthemius of Tralles, rebuilt the church of Saint Sophia, at Constantinople, under the Emperor Justinian. It was laid out in the form of a Greek cross, the intersection of whose limbs was surmounted by a cupola, remarkable for its immense size (being upwards of 120 feet in diameter); but the rashness of its construction was apparent in a few years, it being necessary to erect external abutments to support it. The same architects were associated in various other works at Constantinople.—*Milizia's Lives, by Cresy*, i. 120. *Hope's History of Architecture*, 126.

**ISLE**, *ILE*, a spelling formerly incorrectly used instead of *AILE*, or *AISLE* (which see).

**ISLIP** (John), abbot of Westminster from the year 1500 till 1532, assisted in laying the first stone of Henry the Seventh's Chapel, and erected a small chantry-chapel, for his own interment, at the east end of the adjoining abbey church. It is a beautiful specimen of the architecture of the age. A rebus formed by an *eye* and a *slip*, or branch of a tree, and intended

to indicate the founder's name, is repeated in different parts of the chapel. By the will of King Henry the Seventh, it appears that all payments for his chapel were made, in the first instance, to this abbot, who may be considered as superintendent of the works.

ITALIAN ARCHITECTURE, is a term applied to the style, or class of buildings raised in Italy on the decline of the pointed architecture, and which ultimately extended over the greater part of Europe. The name *cinque-cento* (literally, *five hundred*, but, by elision, denoting the *fifteenth century*) has also been given to this class of architecture, as indicating the period of its introduction. The style was founded chiefly upon the writings of Vitruvius: its principal characteristics being the employment of "the five orders;" or the arrangement of two or more of them, one above another, in the same face of a building; the coupling of columns; and many other variations from the true classical and antique manner. It first became prevalent early in the fifteenth century, and was fully developed in the works of Palladio, Alberti, Vignola, and other architects. In Italy it has prevailed, with occasional modifications, up to the present time: in England it was a considerable time before it displayed itself, and was never very extensively employed, although its influence was severely felt in the deterioration and eventual destruction of the monastic architecture of this country. At first many English buildings exhibited it in combination with the features of the pointed style, thus forming a species of architecture commonly called the *Elizabethan*; but, in some instances, the real Italo-Vitruvian, or *cinque-cento* style prevailed. Of this kind Inigo Jones was the principal English professor: John Thorpe, and John of Padua also adopted it. The buildings of these architects and their followers comprise Longleat, in Wiltshire; the School's Tower, Oxford; Wollaton Hall, Nottinghamshire; the Banqueting House, Whitehall; parts of Audley End, Hatfield House, Longford Castle, and many other similar edifices. Of the mixed Gothic and *cinque-cento*, Holland House, Kensington; the tombs of Queens Mary and Elizabeth, in Henry the Seventh's Chapel, Westminster, &c., are examples. (See *Hope's History of Architecture*; *Hosking*, in *Encyclopædia Britannica*,

article *Architecture*; and *Hakewill on Elizabethan Architecture*. The last writer contends that the pure cinque-cento, as used in England, and not blended with pointed forms, should be termed the ELIZABETHAN.)

**IVORY**, was employed by the Greeks ornamentally from very early ages. The statues by Phidias and contemporary artists are too well known, from the descriptions of ancient authors, to need any more than an allusion to them. In the middle ages many articles of furniture, as stools, chests, cabinets, caskets, coffers, &c., were made of ivory, and were often exquisitely and elaborately carved.

## J

**JACOB'S-STONE**, or **JACOB'S-PILLOW**, a name applied to the stone enclosed within the chair in which the kings of England sit at their coronation. This stone was brought from Scotland by Edward the First, and has evidently been regarded with veneration for many centuries: the legend which connected it with the name of the patriarch Jacob was, probably, an invention of the monks of Westminster, after it had been deposited in their abbey. (See *Brayley and Neale's History of Westminster Abbey*, vol. ii. p. 118-136.)

**JAMB**, *jambe*, Fr., a leg; signifies literally a support, and is commonly applied to the upright sides of a doorway, window, fire-place, or other opening in a wall. In a report of work done in the Tower of London, A.D. 1532, there is said to have been wrought "all the soyles [q' sills] and *jawmes* of twoo great wyndowes."—*Bayley's Hist. of the Tower*, pt. i. app. p. xvii. (See **DOORWAY**.)

**JAMES THE GERMAN**, rebuilt the church of the Virgin Mary, at Assisi, which was finished in the year 1218, in the pointed style.—*Hawkins's Goth. Arch.*, p. 2.

**JANSEN** (Bernard), an architect living at the end of the sixteenth and beginning of the seventeenth centuries, probably a native of Flanders, according to Walpole (*Anecdotes*, by *Dallaway*, ii. 70.), was engaged on many works in England, amongst which the greater part of Northumberland House, London, is the only one ascertained. Walpole attributes Audley End

to this architect, and, from plans of that building being found in the volume of drawings by Thorpe, now in the Soane Museum, imagines that the latter was associated with Jansen in the design. However this may be, it appears that a *model* of the house (of which a part is still in being) was procured from Italy at a cost of £500; from which the working drawings were probably made.—*Britton's Arch. Antiqs.*, ii. 113.

**JESSE**, “a representation of the genealogy of Christ, deduced from Jesse, the father of King David.” (*Willson, in Glossary to Pugin's Specimens.*) William of Wykeham bequeathed to his church of Winchester thirty copes of blue cloth, “embroidered with the *history of Jesse*, in gold.” (*Test. Vet.* p. 768.) The mullions of a window in Dorchester Church, Oxfordshire, appear to spring from a recumbent figure of Jesse, and, diverging throughout the window, support twenty-four human figures representing his descendants. This window is of the time of Edward III. The same subject is similarly treated in a stone altar-piece, in Christ Church, Hampshire; and is often met with in stained glass, tapestry, and other materials.—*Britton's Arch. Antiqs.*, vol. v. *Brayley and Ferrey's Antiqs. of the Priory of Christ Church, Hampshire*, pl. xi.

**JEWRY**, a name formerly given to buildings and localities from some connexion, either directly or indirectly, with the Jews. One of the precepts of Henry III. mentions the king's Jewry, or Judaism (“*judaismum*”), at Westminster: it is supposed to allude to an exchequer, or treasury for the receipt of the sums levied by the king on the Jews, for carrying on the war with France. (*Walpole's Anecdotes, by Dallaway*, i. 19.) The street called the *Old Jewry*, in London, was so named from its being the principal residence of that people. Mr. Essex, in the *Archæologia* (vol. vi. p. 163), observes that, in the case of a round church being erected by the Knights Templars (upon the plan of the Holy Sepulchre, at Jerusalem), the parish to which it belonged was sometimes called the Jewry,—that at Cambridge being called “the church of the Holy Sepulchre, in the Jewry.” Hence it has been erroneously supposed that such round churches were built as synagogues by the Jews.

**JOISTS**, timbers placed parallel to, and nearly equidistant from, each other, to support a floor.

**JONES** (Inigo), the most deservedly celebrated architect of his time, was born in London about the year 1572, and travelled into France and Italy to study landscape-painting. The Duke of Devonshire has a volume of sketches and memoranda made by Jones during that journey. In Italy he studied the works of Palladio, and relinquished painting for architecture. Christian IV. of Denmark appointed him his architect, and he was afterwards employed in England by James I., who nominated him surveyor-general of the works. As a favourite of Charles the First, and a Roman Catholic, he suffered in the troubles which preceded and followed the death of that unhappy king. He was fined as a malignant, and died at an advanced age, overwhelmed with misfortune, in July 1651. The style of his designs was founded on the Italian-Vitruvian school, which he studied: at first they partook of the features of the English Tudor class; but ultimately were strictly governed by the rules of the revived classical orders. He generally employed different orders in one façade, but occasionally used only a single order in a building. In his imitations and restorations of monastic edifices he committed many gross absurdities: such as the often-quoted instances of his repairs and additions to old St. Paul's Cathedral; his organ-screen in Winchester Cathedral; and the chapel of Lincoln's Inn, London. The Banqueting House, Whitehall, is only part of a palace designed by him; and, though not without some faults, is decidedly the best English specimen of the revived Italian style. The numerous buildings, either ascertained or conjectured to be his productions, are enumerated by Walpole, in his *Anecdotes of Painting*, edited by Dallaway, vol. ii. p. 336. In the British Museum are certain warrants from King James I. to the Master of the Wardrobe, directing a supply of cloth and other materials, or of money as a substitute, for the *livery* of Inigo Jones, as surveyor of the works.

**JUBE**, a name given to the rood-loft of a cathedral, or other church; from the words used in the Roman Catholic Liturgy: "Jube, domine, benedicere;" with which the Reader, placed in the rood-loft, asked the blessing of the chief officiating



minister before reading the lessons. For instances of this application of the word, see *Wild's Lincoln Cathedral*, new ed. p. 27, and *Britton's Cath. Antiqs., Exeter*, p. 93. (See **ROOD-LOFT**.)

**JULIANO** (Marco), an Italian amateur-architect, is mentioned by Felibien as living in the year 1120; and is stated by him to have designed and erected, at his own cost, an hospital at Venice.—*Hawkins's Goth. Arch.*, p. 130; *Milizia's Lives, by Cresy*, i. 138.

**JULIETTS**, a name applied to those towers in ancient castles which have been vulgarly attributed to Julius Cæsar: such as the keep Tower of London, and Cæsar's Tower, Warwick Castle.—*Clarke's Vestigia Anglicana*, i. 236.

**JUTTY**, from *jut*, a projecting, or overhanging part of a building.

## K

**KARILEPHO** (William de), abbot of St. Vincent's, Normandy, and afterwards bishop of Durham, (from 1082 till 1095), began the cathedral of that place "on a plan which he had brought with him from France."—*Surtees's History of Durham*, vol. i. p. xviii.

**KEEP, KEEP-TOWER**, the principal tower of a castle, usually placed either in the centre, or in one angle of the inner-court, or ballium. The oldest keeps were usually erected on the summits of artificial mounts, the doorways being attained by flights of steps. The forms of keep-towers were various. That of Conisborough Castle is nearly circular, strengthened externally with buttresses, and is, in many respects, the most interesting, as well as the most ancient, building of its class remaining. That of Windsor also approaches the circular form. Those of the Tower of London, and of Rochester Castle, are nearly square; and the plan of that called Clifford's Tower, at York, is formed by portions of four circles; the building presenting externally the appearance of four cylindrical towers in conjunction. Keep-towers were generally divided internally into several stories: and, in those of large dimensions, each floor was again subdivided into two, or more apartments. The lowest of these was mostly used as a dungeon for prisoners; others were devoted to the reception of military

stores and instruments of war; and near the top of the keep were the apartments of the castellan, or governor. A Well and a Chapel were almost universal accompaniments to the keep. The perfection to which the art of fortification was formerly carried, is fully manifested by an inspection of the numerous keep-towers of Great Britain. The late Edward King, in *Munimenta Antiqua*, and in his *Observations on Ancient Castles*, in the fourth and sixth volumes of the *Archæologia*, has noticed and described some of their peculiarities. *Woolnoth's Ancient Castles*, and the fourth volume of the *Architectural Antiquities of Great Britain*, may also be referred to as containing representations and descriptions of several of these buildings. (See CASTLE, DONJON, DUNGEON, and TOWER.)

**KENDALE** (John), is named in a grant in the Patent Rolls 1st Edw. IV. as supervisor of all that king's works throughout the realm.—*Walpole's Anecdotes*, by *Dallaway*, i. 208.

**KENNS**. In the accounts for building Louth Steeple, is a memorandum that the abbot of Revesby had lent 15 *kenns* of stone, containing 15 yards. *Archæologia*, x. 77. **KENTAL**, (for *quintal*, Fr.) signified a hundred weight.—*Nares's Glossary*.

**KIRNELLE**, **KERNEL**, **KIRNAL**, probably a corruption of the word *crenelle*, with which its meaning exactly corresponds. (See **CRENELLE**.) Du Cange, however, gives this word a separate derivation; instancing the Latin terms *quarnellus*, *quadranelus*, a square opening, or notch.

**KERVER**, an old orthography of the word *carver*, is applied to the name of Laurence Ymber, who worked upon the tomb of Henry VII. at Westminster, under Torregiano.—*Walpole's Anecdotes*, by *Dallaway*, i. 176.

**KEY**, cæg, Sax., an instrument for turning the bolt in the lock of a door, chest, &c. Keys were in use amongst the ancient Greeks and Romans, being chiefly of brass, or bronze, more or less ornamented, and of various forms. Those of the fifteenth and sixteenth centuries, as well as the key-holes and the faces of the locks, were frequently engraved and ornamented with elaborate devices.

**KEYS** (Roger), in conjunction with John Druell, and under the

control of the founder, Archbishop Chichele, erected the buildings of All Soul's College, Oxford, about the middle of the fifteenth century. Of their work little more than the exterior of the chapel retains its original features.—*Chalmers's History of Oxford*, i. 165.

**KEYSTONE**, a stone resembling a wedge in shape, placed at the centre of the top of an arch, or vault, and serving to fasten together the whole. In the pointed arches of doorways, and other parts of Christian edifices, a key-stone is not employed; the stones on each side of the arch meeting in a vertical joint at its apex. The word *key* is applied, in a similar manner, to the last board laid down in a floor.

**KILLESED**, a corruption of **COULISSED**, (see **CULLIS**, **COULISSE**), provided with gutters. In a survey of the royal palace of Richmond, previous to its demolition in 1649, is mentioned "one barn of four layes (bays?) of building well tyled and *killesed*, on two sides and one end thereof."—*Vetusta Monumenta*, vol. ii.

**KING** (Oliver), educated at King's College, Cambridge, was appointed, in 1493, bishop of Exeter, and, in 1495, was translated to the see of Bath and Wells. The latter bishopric he retained till his death in 1503. He founded and partially built the Priory church of Bath.—*Britton's History, &c. of Bath Abbey*, and *Cath. Antiqs., Exeter*.

**KING-POST**, the central vertical timber of a trussed roof. When, instead of a single upright rising to the ridge of a roof, one is set up at each side, they are called *queen-posts*.

**KING'S-YARD**: the steeple of Louth Church, Lincolnshire, is stated, in accounts of the date of 1515, to have been "in length, from the ground to the highest stone, by the *king's yard*, 18 score feet."—*Archæologia*, x. 86.

**KIRTON**, or **KIRKTON**, (Robert), abbot of Peterborough from 1496 till 1528, is supposed to have erected the ornamented gateway, forming the entrance to the deanery. This gateway (which is represented in the title-page of *Britton's Peterborough Cathedral*) is attributed to Abbot Kirton, from a monogram, or device, over the postern, with the figures of a church, or kirk, above a cask, or tun,—a practice very common in the buildings and monuments of that period. (See

MONOGRAM.) An apartment in the bishop's palace, at Peterborough, traditionally called the *heaven-chamber*, is indicated to be the work of this architect by a repetition of the same sculptures.—*Britton's Cath. Antiqs., Peterborough*, p. 26; and *Picturesque Antiqs. of English Cities*, p. 25.

KITCHEN, *cycene*, Sax., *cuisine*, Fr., an apartment appropriated to cookery. The kitchens of the civil and religious buildings of our forefathers were spacious rooms, provided with one or more large arched fire-places, with tables, dressers, chopping-blocks, and other appropriate furniture and utensils. The passage of entrance to the kitchen was, in many cases, closed by a hatch, or half-door, surmounted by a broad shelf, on which the dishes were placed by the cooks, and thence conveyed, by servants in waiting, to the hall, or eating-room. In some instances a gallery was formed in a part of the wall, from whence the culinary operations might be surveyed. Several officers were appointed, as well in monasteries as in mansions and castles, to superintend the accounts and business of the kitchen. They were usually called *kitcheners*, and *clerks of the kitchen*. Some curious old kitchens remain at Glastonbury, Coventry, Durham, and other places. That called the abbot's kitchen, at Glastonbury, built about the beginning of the fifteenth century, is fully described in the second volume of *Pugin's Examples of Gothic Arch.*; that of St. Mary's Hall, Coventry, in the *Picturesque Antiqs. of English Cities*; and that of Haddon Hall, Derbyshire, in *Rayner's Account and Illustrations* of that famed ancient building. In *Carter's Ancient Architecture* is a plan and account of the famous octagonal kitchen at Durham Cathedral. Christ Church College, Oxford, and Trinity College, Cambridge, have spacious and commodious kitchens; but those of the modern palaces and great taverns of London are, perhaps, the most complete and best arranged rooms of the class in Europe.

KNIFE, *cnif*, Sax., a cutting instrument with a sharp edge. Knives were necessarily employed by the most ancient nations of the world. Chaucer, in the *Reve's Tale*, says:

“A Shefeld twytel bare he in his hose.”

A *thwytel*, or *whittle* was a knife carried by a person who was not entitled to wear a sword. In 1531 knives were forbidden

to be worn in London and Westminster during the sitting of parliament. Thomas Matthews, of Fleet Bridge, London, is recorded as the person who first made knives (probably *table-knives*) in England. This was in 1563.—See *Hunt's Exemplars of Tudor Architecture*, p. 133.

**KNOB, KNOPPE, KNOT**, the boss, or ornamental key-stone of a ribbed and vaulted roof: an ornament formed by a cord, or cords, twisted in a fantastic manner, and borne as a badge by certain noble families.—See *Pugin's Examples*, vol. ii. p. 37.

## L

**LABARUM, Gr.**, an imperial standard carried in war before the later Roman emperors. It consisted of a long staff, with a small piece of wood fixed transversely near the top; the whole being surmounted by a monogram of Christ. Before the time of Constantine, a similar ensign was terminated by the figure of an eagle.—*Gibbon's Decline and Fall*, vol. iii. chap. xx. (See **CROSS**.)

**LABEL, LABEL MOULDING**, a modern term signifying the outer moulding of a doorway, or other aperture, protecting the lintel, or arched-opening, and descending a short distance on each side. The same as **HOOD-MOULD** (which see).

**LABYRINTH, Gr.**, a building, or series of hedges, mounds, or walls, with numerous winding passages, or apartments of intricate arrangement. Those of Egypt, Crete, and others, are celebrated by ancient writers. The first is described as an assemblage of three thousand chambers, constructed on two levels; and that of Crete, by some authors, as a building, and, by others, as a number of passages hewn out of a rock. In later times we are reminded of the labyrinth at Woodstock, said to have been formed by King Henry II., for the concealment of fair Rosamond, and of the intricate windings and mazes which our ancestors so frequently introduced into their gardens. The *labyrinth fret* is described under the word **FRET**. An ornament of intricate pattern, on a tile, or in mosaic on a pavement, is frequently called a **LABYRINTH**.

**LACHRYMATORY**, from *lachryma*, Lat., a tear, a vessel of glass, or baked earth found in the tombs of the Romans; originally supposed to have been appropriated for the reception of

tears; whence it derived its name. Another, and more probable conjecture is, that it contained water, or odoriferous oil to sprinkle or perfume the ashes of the deceased. Lachrymatories vary in form and material; their most usual shape is that of a small flask, or bottle, nearly spherical, with a long neck, widening at the top for its mouth.

**LACONICUM**, also called the Sudatorium, an apartment in ancient baths which was heated to promote perspiration. The former term is supposed to have been derived from such rooms having been first introduced in Laconia.

**LACUNAR**, Lat., a ceiling, or soffit ornamented with panels, or coffers. The panels are termed *lacunaria*.

**LADY-CHAPEL**, a term of modern application, derived from the Catholic phrase "Our Lady," and signifying a chapel dedicated to the Virgin Mary, who was worshipped by the Catholics throughout Europe to a far greater extent than any other saint; indeed, there were few churches of any consequence without one or two chapels thus dedicated, which either formed a part of the original fabric, or were subsequently erected by a private individual. From the miracles reported to have been wrought through the intercession of the Virgin, some particular places acquired a superior degree of sanctity to others, and their monastic revenues were greatly augmented by the bequests and donations of religious devotees. This was particularly the case at Walsingham, Norfolk; at Allhallows-Barking, London; the chapel of Our Lady of the Pue (or of Pity), adjoining St. Stephen's, Westminster; and at many other places. Next to the choir, the Lady-Chapel was the most sacred portion of a church; it was sometimes called the *retro-choir*, and sick monks were allowed to attend divine service there without entering the choir. Its principal furniture was a shrine and an altar, with an image of "our Lady," which was often profusely decorated with jewels and embroidery. This image, when the chapel was dedicated to *Our Lady of Pity*, represented the Virgin as weeping over the corpse of the Saviour. The Lady-Chapel was often the most beautiful and decorated part of a church, being usually adorned with painted glass windows, paintings on the walls, sculptured tabernacles, &c. It was generally placed either at the east end of the church,

behind the high altar, or in one of the ailes of the choir. In the cathedrals of Salisbury, Exeter, Gloucester, Worcester, Wells, Hereford, Winchester, &c., it is at the east end; in those of Canterbury, Oxford, and Bristol, it is in, or attached to, the north side of the choir; at Ely Cathedral it is connected at one angle with the northern extremity of the transept; whilst the Galilee, or western porch of Durham Cathedral is its Lady-Chapel. (See CHAPEL.)

**LAMP**, *lampas*, Lat., *λαμπας*, Gr., from *λαμπω*, to shine; a vessel containing an inflammable material to be burnt by means of a wick. Lamps were employed in various forms by the Greeks and Romans, and many examples of them remain, in baked earth, bronze, glass, and other materials. They were placed in sepulchres by the Pagan-Romans, and by the early Christians, where they are still occasionally found. During the middle ages they were kept burning before certain shrines, and during particular religious ceremonies.

**LANCET-ARCH** (see ARCH), an opening in a wall having its upper part acutely pointed: supposed to be so called from its resemblance to the point of the surgical instrument called a lancet. (*Lancette*, Fr., a small arrow or dart. See *Hawkins's Gothic Arch.*, p. 45, Note.) The first pointed arches introduced into the ecclesiastical buildings of England, at the beginning of the thirteenth century, were of this form: they were chiefly employed in windows. Lancet arches prevail in Salisbury Cathedral, Beverley Minster, &c.

**LANFRANC**, a native of Pavia, in Italy, and archbishop of Canterbury from 1070 till his death, in 1089, commenced rebuilding his cathedral church from the foundations "in a more magnificent manner than had before been made use of in the kingdom:" the choir was again rebuilt soon after his death; but the nave and certain other parts remained, as left by him, until the beginning of the fifteenth century. The greater, or western crypt of the cathedral is, with probability, attributed to this prelate.—*Britton's Cath. Antiqs.*, *Canterbury*, p. 30; *Battely's Cantuaria Sacra*, p. 9.

**LANGTON** (Walter de), nominated bishop of Lichfield in 1296, presided over the see for twenty-five years, and was interred in the cathedral on his decease. This prelate "surrounded the close with a high stone wall, and constructed two beautiful

gates on the west and south sides of the close; enclosed the relics of St. Chad in a magnificent shrine, at the expense of two thousand pounds; founded and raised part of the Lady-chapel, and constructed the vaulted roofs of the transept; but, dying before it was finished, he bequeathed a sum of money for its completion."—*Britton's Cath. Antiqs., Lichfield*, p. 28; *Angl. Sacr.*, pt. i. pp. 441, 447.

**LANGTON** (John de), bishop of Chichester at the end of the thirteenth century, expended much money on the works of the cathedral: viz. £310 in erecting the chapter-house, and in forming and glazing the window of the south transept with stained glass; and £100 towards the repairs of other parts of the church. The central spire, and the bell-tower, are traditionally ascribed to him. He was appointed one of the *ordainers*, or private advisers of Edward II., besides which he held a number of ecclesiastical preferments.

**LANTERN**, *lanterna*, Lat., *lanterne*, Fr., *linterna*, Sp.; a case, or vessel intended to contain a light, and formed of horn, glass, or metal, with holes for the light to pass through. Lanterns have been found amongst the ruins of Pompeii and Herculaneum; and a curious one, of the time of Henry the Seventh (incorrectly attributed to the Saxon era), is preserved in the Ashmolean Museum, Oxford. This, which is represented in *Shaw's Ancient Furniture*, is of bronze, studded with crystals, for the transmission of light. Lanterns of horn are said to have been first introduced into England by King Alfred, about the year 887, to preserve the candles from the wind, and which he employed to measure time.

The word lantern is applied to a small turret, or cupola, with apertures, raised upon the summit of a building, for the purpose of giving light to the interior. This species of tower was frequently formed over the central part of a church, and on the roof of a hall, or kitchen. It occurs in the central towers of Durham and York Cathedrals, where it is square, and at Ely Cathedral, where it is octagonal. Over halls, we find it at Westminster, Penshurst, Crosby, and Eltham; and, over kitchens, at Durham, Glastonbury, Raby-castle, &c. When intended only to give light, the openings of the lantern were glazed; but in kitchens they were left open for the escape of smoke. The small octagonal termination of a



square tower, if pierced with windows, is also called a lantern. That of St. Botolph's Church, at Boston, in Lincolnshire, was probably intended to have been lighted up at night for a sea mark. The church of All Saints, at York, is known to have been thus illuminated in former times; and the steeple of old Bow Church, London, was provided with small lanterns for the same purpose. [*Arch. Antiqs.*, iv. 119.] A small turret on the summit of a cupola, and any raised portion of a roof containing vertical windows, though covered in horizontally, are still termed lanterns. (See COVER and LOUVER.)

LARDOSE, a corruption of the French term *l'arrière dos*, employed to designate the high altar-screen of Durham Cathedral.—*Ancient Rites and Monuments of Durham*, 12mo.

LATCH, or LOCKET, *loquet*, Fr., a small piece of iron or wood used to fasten a door, and raised by a lever, or string to open the door. A species of cross-bow used in the time of Henry VII. was also called a *latch*.—*Fosbroke's Enc. of Antiqs.*, p. 816.

LATTEN, LATEN, LATON, LATOUN, LATYN, LATTIN (thus variously spelt), *laiton*, *leton*, Fr., a metal frequently mentioned in old records, the exact nature of which is not ascertained. By the notices it appears to have been different from copper, iron, tin, steel, and some other metals. Todd (*Dictionary*) supposes it was a mixture of copper and calamine; Douce, who is followed by Willson (in *Pugin's Specimens*), says it was brass; whilst Dr. Meyrick thinks it was copper gilt. The first is probably correct, as it appears to have been of greater value than common brass; but, as it still exists on the tomb of the Earl of Warwick, in the Beauchamp chapel, it is rather singular that there should be any doubt upon the subject. It appears to have been used for crosses, candlesticks, plates for tombs, effigies, basins, and various other objects. Of the manner in which it is mentioned, the following quotations afford instances:—In the agreements for the tomb of Richard, Earl of Warwick, already mentioned, the effigy and numerous scutcheons, images, and ornaments, are directed to be made of *latten*; and the large "*latten*" table whereon the chief statue is laid, was to be "*of the finest and thickest Cullen plate.*" The *finest* latten is sup-

posed to have been that which bore the nearest resemblance to gold. *Cullen*, or *Cologne* plate came from *Cologne*, and was much esteemed. In the *Ancient Rites and Monuments of Durham*, a large branching candlestick in the cathedral is described as of "most fine and curious candlestick-metal, or *latten-metal*, glistening like gold itself." The effigies on the tombs of Edward III. and Richard II. are distinguished in the deeds copied into *Rymer's Fædera* as of copper and "laton" (vol. vii. p. 797). Lady Manley, in 1438, bequeathed twenty marks "for a marble stone, with her portraiture thereon in copper, or *latten*, gilt." (*Nicolas's Testamenta Vetusta*, p. 235. See several other passages in the same work.) *Latten*, or *latten* now signifies the thin plates of iron, covered with tin, of which the commonest domestic utensils are formed: and which are usually called by the name of *tin*. Du Cange and Nares consider *latten* as synonymous with the *orichalcum* of the ancients. (See *Architectural Antiqs.*, vol. iv. p. 12; *Privy Purse Expenses of Henry VIII.*, *Index*; *Fosbroke's Enc. of Antiqs.*, 413-888; *Brayley and Neale's Westminster Abbey, Index*; and the above cited authorities.)

**LATTICE**, *lattis*, Fr., from *latte*, Ger., a lath; the frame of a window formed by laths, rods, bars, or strips of lead crossed diagonally. Latticed windows were formerly extensively used in buildings of higher architectural pretensions than at present. (See **CANCELLI**.)

**LAVACRUM**, a small hollow, or basin near an altar in a church for water to wash the priests' hands at certain times during the performance of divine worship. (See **PISCINA**.) The word *lavatory* is often similarly applied.

**LAVATORY**, **LAVER**, *lavatorium*, low Lat., a vessel, trough, or basin to contain water for purposes of ablution. Small lavatories, or basins of stone, similar to *piscinas* in churches, were often placed at the entrances to ancient dining halls; but the commonest forms of lavatories are those of a long stone trough, a fountain, or conduit. In the former shape lavatories are found in York Cathedral, and in the cloisters of Norwich, Worcester, and Gloucester Cathedrals: in the centre of the quadrangle of the cloister of Durham Cathedral, are the remains of an octagonal fountain; and, in a similar

situation at Wells, is a walled space, open at the top, and approached by steps to a stream which flows through it.

**LEAD**, was extensively employed by the old English builders in covering the roofs of churches, &c. Ornamental fountains, water-spouts, and window-frames were amongst the other purposes to which it was applied. According to the venerable Bede (lib. iii. cap. 25) lead was employed in covering the roof of the church at Lindisfarne as early as the year 652: which practice afterwards became general. At Exeter Cathedral, a series of small ornaments, of the same material, decorate the ridge of the roof. (See the article **CREST**, and the elevation of part of Exeter Cathedral in one of the **PLATES of COMPARTMENTS of Cathedral Churches**.) King Stephen was interred in a lead coffin as early as 1154: such coffins were frequently fitted to the shape of the body, and enclosed in an outer coffin of wood or stone.—*Bloxam's Monumental Architecture*, p. 56.

**LEANING-PLACE**: "It'm, made new in the quene's dynyng chambre [in the Tower of London] a great carrall wyndow stoundyng on the west syde, and *lenyng places* made new to the same."—Survey, 23d Henry VIII., cited in Appendix to *Bayley's History of the Tower*, pt. i. p. xix.

**LECTERN**, **LECTURN**, **LETTERN**, from *lego*, Lat., to read; a reading-desk. In the choirs of some ancient churches lecterns of elaborate workmanship, generally of brass, were placed. Two examples, now in the cathedrals of *Wells* and *Norwich*, are represented in the illustrations to the author's work on the *Cathedral Antiquities*. The latter (as well as many others elsewhere) is so formed that the book rests upon the back and expanded wings of an eagle. A reader of homilies, or expounder of the scriptures, was termed a *lector*, or *lecturer*, and the book from which he read, in some instances, called a *lectionary*. (See **READING-DESK**.)

**LEDGER**, **LIGGER**, an oblong flat stone, or piece of timber. Horizontal timbers employed in scaffolds are termed *liggers*, in the *Records of Louth Steeple* (*Arch. Antiqs.*, vol. iv. p. 4); and the same word, with the more modern orthography given above, is still used in a similar sense. **LEDGMENT**, or **LIGGEMENT** (from *legen*, Sax., a layer) appears formerly to have meant a horizontal course of stone, or mouldings in a build-

ing. It occurs in an agreement relating to the church of Fotheringhay, dated in 1434.—*Dugdale's Mon. Angl.*, vol. iii.

**LEWIS**, an instrument said to have been used in England by the builders of the middle ages to raise stones of more than ordinary weight to the upper parts of a building. It is now in common use, having been revived by a French artisan during the reign of Louis XIV. (See *Archæologia*, x. 126.) It operates by the dovetailing of one of its ends into an opening in the stone, so formed that no vertical force can detach it. An *extraordinary* instance of the power of the lewis was exemplified by raising a vast stone over the gateway of the prison, in Tothill Fields, London.

**LIBERGIER** (Hugues), a French architect, is recorded to have designed the church of St. Nicasius, at Rheims, and to have superintended its erection, from its commencement in 1229, until his death in 1263. (*Felibien, Vies de Arch.*, p. 207.) This building is considered by Hawkins (*History of Gothic Arch.*, p. 142) to have been one of the earliest specimens of "unmixed Gothic" in France.

**LIBRARY**, *librarium*, *libraria*, Lat., from *liber*, a book, *bibliothèque*, Fr., *libreria*, Ital., *bibliothek*, Ger.; a collection of books belonging to any particular person, or public body; also the apartment in which such books are preserved. Diodorus mentions a library in the palace of Osymandyas, at Thebes, the entrance to which he states was inscribed with words implying "Place of cure for the soul." The celebrated Alexandrian library, founded by the Ptolemies, was partially destroyed by fire in the 48th year before the Christian era, and again, totally, by the Saracens, in the seventh century. It is said to have contained, at one time, as many as 700,000 volumes, or rolls. The libraries of the ancient Romans were often paved with marble, and ornamented with gold, the walls adorned with ivory, and the presses for the books made of cedar and ebony. The collegiate and monastic establishments of our forefathers were generally provided with manuscript books, transcribed and illuminated by the monks, which were placed in a room provided with presses, chests, and shelves, for their reception. Over one side of the cloister at Wells Cathedral is a long room erected by Bishop Bubwith, about the year 1420,

which has been used as a library from that time to the present. Over part of the cloister of Salisbury Cathedral is a similar library; whilst, in the cloister of Gloucester Cathedral, the recesses in which the monks wrote and illuminated manuscripts, are still to be seen. The scarcity of books, however, before the invention of printing, precluded the erection of any building, or apartment of magnitude or architectural pretensions as a library. Subsequently, several public collections were formed, and buildings were erected for this purpose, particularly at the universities of Oxford and Cambridge. The Bodleian library, in the former, and the Public library at the latter, are of vast dimensions, and contain very large collections of books and manuscripts. The royal library, in the British Museum, London, is a large and handsome room.

**LICH-GATE**, from *lic*, *lice*, Sax., a dead body; a covered shed, or gateway at the entrance to a churchyard. (See **CORPSE-GATE**.) A similar gate to that mentioned in the article referred to, formerly stood near Gloucester Cathedral. It was called the Lych-gate, and the lane leading to it Lych-lane. The corpse of King Edward II. rested there on its way to interment; and, probably, from having been rebuilt by his successor, it was and is called King Edward's gate.—*Britton's Cath. Antiqs., Gloucester, Supplementary Essay*, p. 14.

**LIERNES**, an old French term denoting the ribs which cover those angles of a vaulted roof, and which present a convexity or *ridge*, in opposition to such as cover a concavity, or *groin*.—*Willis's Arch. of the Middle Ages*, p. 83.

**LIGHT**, the upright space between two mullions of a window. A window having four vertical mullions and two jambs is said to be a window of five lights. William of Worcester (*Itinerary*, pp. 235, 287, 293, &c.) employs the Latin terms *lux*, *lucēs*, *pana*, *panella*, and *parva fenestra* in the same sense. The word *bays*, used for the transverse compartments of a roof, is sometimes applied to the upright divisions of a window. The word *days* is similarly used, but neither of them with strict propriety.

**LINCOLN** (John de), was master of the works in St. Stephen's chapel, Westminster, in the year 1350. Pat. 24 Edw. III., part i. m. 26, dorso, cited in *Smith's Antiquities of Westminster*, p. 83.

**LINTEL**, *linteau*, Fr., *lintel*, Sp.; a horizontal piece of timber, or stone, covering a door-way, or a window.

**LIST**, **LISTEL**, *listeau*, Fr., a plain, narrow moulding, or band employed in classical architecture to separate or combine other mouldings, or the flutes of a column. (See **ANNULET**, **BAND**, and **FILLET**.)

**LOCK**, *loc*, Sax., an instrument of iron, or other metal, used for fastening a door, or gate, or the lid of a chest, or box, by means of a bolt moved by a key. Many curious specimens of locks are to be found in the old mansions of England, shewing that, in the fifteenth and sixteenth centuries, those useful articles partook of the profusion of ornament which characterised most works of the period. By some entries in "The Privy Purse Expenses of Henry the Eighth," it appears that those for the king's chamber-door were carried about by the household Smith wherever his majesty went. A beautiful specimen, from Beddington Hall, Surrey, is engraved in *Pugin's Examples of Gothic Arch.*, vol. i., and others in *Shaw's Ancient Furniture*.

**LOCKER**, a small cupboard: the recess, or niche, frequently observed near an altar in a Catholic church, and intended as a depository for water, oil, &c.

**LOCUS**, *Lat.*, was frequently employed by ancient writers to signify a religious house. "*Locus Benedictus*," a monastery of Benedictines.—*Whitaker's Whalley*, p. 48. "*Locus excelsus*," as used in the Will of King Henry V., appears to have signified a loft.—*Rymer's Fædera*, ix. 289.

**LOCUTORY**, *locutorium*, *low Lat.*, an apartment in a monastery in which the monks were allowed to converse, when silence was enjoined elsewhere. Sometimes a garden and bowling-green were attached to it, for the recreation of the novices. (See **PARLOUR**.)

**LOFT**, a gallery, or chamber, raised upon or within a larger apartment; as a music-loft, singing-loft, organ-loft, rood-loft, &c. (See **LOCUS**, **ORGAN-LOFT**, and **ROOD-LOFT**.)

**LOGGIA**, *Ital.*, an avenue, or gallery, in a building, with an open colonnade, or arcade on one or both sides.

**LOMBARDIC ARCHITECTURE**, was defined by the late Thos.

Hope as that style which arose in Lombardy after the decline of the Roman empire; was thence introduced into France, and afterwards (variously modified in its progress) proceeded to Normandy and into England. It is essentially the same as that commonly called the Norman style, by recent English writers.—*Hope's History of Architecture*, p. 250. (See ARCHITECTURE.)

LONDON (Richard de), abbot of Peterborough from 1274 to 1296, erected "the great steeple for the bells:" probably one of the towers at the western front of the cathedral.—*Britton's Cath. Antiqs.*, *Peterborough*, p. 57.

LONGITUDINAL VAULT. (See VAULT.)

LOOCH, LOCH, occurs in the *Records of Louth Steeple* (*Archæologia*, x. 70–98), and signifies a shed to place stone in for building purposes.

LOOP, LOOPHOLE, a narrow aperture in the wall of a church, or castle, giving light to a staircase, closet, or platform. In the survey of the tower of London, 24th Henry VIII. (already frequently referred to), various parts of the building are directed to be "lowped," or provided with loop-holes; and in one wall, in particular, "iiij. *loppys*" were to be made with "Cane (Caen) asheler, ij. fote brode; and, in heygth, iiij. foot."—*Bayley's Hist. of the Tower*, pt. i. app. p. xxix. Loopholes in castles were always of small dimensions externally, but widened inwards.

LORCIGNES (Guerin de), is recorded, in an inscription above the portal of the collegiate church of St. Sepulchre, at Paris, to have commenced that building in 1326, and finished it, for the performance of mass, in the succeeding year.—*Whittington's Hist. Surv.* p. 77.

LOSING, or LOZINGA, (Herbert), the first bishop of Norwich, removed his see from Thetford to that city, and there erected a cathedral, a palace, and other monastic buildings. The choir and its ailes, the east end, with its chapels, and the transepts of the present cathedral, are ascribed to this prelate. He ruled over the see from 1094 till 1119.—*Britton's Cath. Antiqs.*, *Norwich*.

LOTE (Stephen), one of the principal masons employed in con-

structing the tomb of Richard II., at Westminster.—*Brayley and Neale's Westm. Abbey*, vol. i. p. 111.

**LOUVER, LOOVER, LOVER**, from *l'ouvert*, Fr., a turret, or lantern over a hall, or kitchen, with openings for the escape of smoke, or steam. (See **COVER** and **LANTERN**.) The gallery called the Louvre, at Paris, is said, by some writers, to derive its name from an appendage of this nature. Louvre-windows are those in church towers which are left open, or crossed by bars of wood, placed so as to exclude the rain, but admit air, and allow the emission of sound from the bells. These bars of wood are termed *louvre-boards*, corruptly, *luffer-boards*.

**LOZENGE-MOULDING**, an architectural ornament presenting the appearance of a series of diagonal ribs inclosing diamond-shaped panels. It occurs in buildings of the Norman era, and is represented in **PLATE III.** of **ARCADES**, fig. 12, and in *King's Mun. Antiq.*, vol. iii. pl. v.

**LOZING** (Robert), *Robertus Lotharingus*, or, *Robert of Lorraine*, bishop of Hereford from 1079 till 1095, is said to have commenced rebuilding the church and other monastic edifices, in which (according to William of Malmesbury) he adopted as his model, the church of Aix-la-Chapelle, in Germany. The nave, and the south transept of the present cathedral, are attributed to him.—*Britton's Cath. Antiqs., Hereford*, p. 8.

**LUCY** (Godfrey de), bishop of Winchester from 1189 to 1204, built parts of the east end of that cathedral.—*Britton's Cath. Antiqs., Winchester*, p. 60.

**LUNETTE**, Fr., an aperture in a concave ceiling to admit light.

**LUSARCHE** (Robert de), a French architect of the thirteenth century, commenced building the cathedral of Amiens, in the year 1220.—*Hawkins's Goth. Arch.*, p. 138.

**LUTHERN, LUCAINE, lucerna**, Lat., a light, or lantern; a window in a roof lighting a garret, or upper apartment. (See **DORMER-WINDOW**.)

**LYNTEL.** (See **LINTEL**.)

**LYNTON**, an old orthography of the word lintel: "ij *lyntons* made for ij wyndowes."—*Bayley's Tower*, pt. i. app. xxii.



## M

**MACHICOLATION, MACHECOULIS, MASCHECOULIS, MACHICOLAMENTUM**, a term applied to a groove, or opening in a fortified building, through which soldiers annoyed their assailants by throwing stones, molten lead, hot sand, boiling water, arrows, and other missiles. Machicolations abound in the remains of almost all ancient fortresses, and are either simple perforations over the arched wall of a gateway, or passage, or formed at intervals in the parapet or face of a tower. In some instances the whole extent of the parapet is projected from the wall upon a series of corbels, the intervals between which are left open, and thus form machicolations. This mode of construction is met with in the gatehouses of Winchester and Southampton; Oxburgh Hall, Norfolk; Leeds Castle, Kent; Tattershall; Warwick; Windsor; Carisbrook, and many other castles; and is one of the most striking and picturesque features of castellated architecture. Sometimes small bartizans, or turrets are attached to the angles of great towers, by corbels with openings between them. Machicolations appear to have been employed in fortification in some ancient Roman buildings: they abound in those raised throughout Europe in the middle ages, and in Moorish fortresses. The name is derived, by Spelman (*Glossarium Archæologicum*, iii. p. 372), from *mascil*, or *maschil*, (*mandibulum*) and *coulisse*; a passage, or opening through which any thing is thrown down. Some examples are illustrated in detail in *Carter's Anc. Arch.*, plates 47, 51, and 52.—See *Grose's Military Antiquities*, *Pugin's Specimens*, and *King's Mun. Antiq.*

**MAEREMIUM, MAERENNUM, marisme, mahereme**, old Fr., timber, frequently occurs in Latin records to signify building materials of stone, or timber; but rarely the former. It generally applies rather to waste or refuse materials than to those fit for use.—Glossary in *Kennet's Antiqs. of Ambrosden*.

**MAIDEN-TOWER**: the keep, or principal tower of a castle has sometimes been so called; probably a corruption of the old French word *magne*, or *mayne*, great. *Maiden-castle* is the name of a large castrametation in the vicinity of Dorchester, and of several others. The term is also applied to those for-

tresses which have never been captured by an enemy. — See *King's Mun. Antiq.*, vol. i. p. 40.

**MAIGNAUD**, a Canon, built the entrance to the church of St. Geneviève, at Paris, in the tenth century. — *Whittington's Hist. Surv.* p. 44.

**MALVERNE** (Alduin de) was architect, or surveyor of the works, of a bridge over the Wye, at Hereford, in the reign of King Henry the First. — *Leland's Itin.* vol. viii. p. 58.

**MANOR-HOUSE**, the country residence of the lord of a manor. (See **BOERIA**.)

**MANSION**, *mansio*, Lat., a resting-place, from *maneo*, to remain ; a place of residence, a dwelling : generally a large house ; the chief habitation of the lord of a manor. The characteristics of the old provincial palaces and mansions of England are exemplified in *Britton's Arch. Antiqs.*, vol. ii. ; *Walpole's Anecdotes by Dallaway* ; *Pugin's Examples of Goth. Arch. &c.* (See **DOMESTIC ARCHITECTURE**, **HOUSE**, and **HALL**.) *Mansio canonicorum*, the country house of a religious fraternity ; *mansus presbyteri*, the *manse* of a parish priest, or the parsonage ; and *mansum capitale*, the chief house, or court (*curia capitalis*) of the lord of the manor.

**MANTEL**, **MANTEL-TREE**, a beam resting on the jambs of a fire-place, and supporting the wall above. The place of this beam is now generally supplied by an arch of brick work ; formerly, when left exposed, it was ornamented with carvings. The *mantel-piece*, as distinguished from the above, is the projecting shelf over a fire-place.

**MARBLE**, *marbre*, Fr., *marmor*, Lat., from *μαρμαρος*, Gr., a white or shining stone ; a term applied to the finer varieties of limestone, of hard and compact substance, and susceptible of a high degree of polish. Different marbles have been employed by all civilised people for statues, busts, monuments, and ornaments. The Pentelic and Parian marbles of the ancients, and the produce of the quarries of Carrara, in Italy, are unrivalled in beauty and value. Great Britain affords marble of excellent quality, particularly from the Derbyshire, Devonshire, and Anglesea quarries. None, however, but the Petworth and Purbeck marbles appear to have been extensively used by ancient English architects. These were em-

ployed for columns, pavements, gravestones, and monuments, and are still to be met with in most of the cathedrals and larger churches built in the early part of the thirteenth century: viz. in Westminster Abbey Church, Salisbury Cathedral, Exeter Cathedral, Lincoln Cathedral, the Temple Church, London, &c. Amongst the entries connected with St. Stephen's Chapel, Westminster (about A.D. 1350), is the following: "For 144 yards of marble stone, bought to make columns for the chapel, at 6d. a foot, with carriage and boatage from *Corf* to the king's bridge, Westminster, £10. 14. 6." (*Smith's Antiqs. of Westm.*, p. 203.) The ecclesiastical buildings of continental Europe exhibit a great profusion of marble decorations. The cathedral of Milan is constructed almost entirely of white marble; so is also the front of that at Como. The western facade of the cathedral of Siena is inlaid with black, red, and white marbles, relieved by other colours, and with painting and gilding. The same church contains a white marble pulpit, executed, in 1226, by Nicolas of Pisa, and supported by columns, resting on figures of lionesses and their cubs.—See *Wood's Letters of an Architect*; and *Hope's Hist. of Arch.*: also observations by *Essex*, in *Archæologia*, iv. 104.

MARKET-CROSS. (See CROSS.)

MARKET-HOUSE, a building in a market-place, to shelter its frequenters from inclement weather. Most of the old market-houses were formed of timber, open at the sides, and supported by several pillars. Specimens remain at Leominster, at Hereford, and in many other towns.

MARQUETRY, *marqueterie*, Fr., from *marque*, *marqueter*, to spot; a kind of mosaic or inlaid work formed of small pieces of wood, and occasionally enriched with valuable materials. The Italians in the fifteenth century, and the French of the seventeenth, carried this art to great perfection. From France it was introduced into England; the floors of several mansions built at the end of the seventeenth and beginning of the eighteenth centuries, being thus constructed. Amongst existing examples are floors in the British museum; the library at St. Paul's Cathedral; and some apartments in Windsor Castle. *Parquetry* was often employed synonymously. (See PARQUETRY.)

**MARTYN** (John), prior of St. Augustine, Bristol, now the cathedral, was "master of the new works," about the year 1491. — *Britton's Cath. Antiqs., Bristol*, p. 49.

**MARTYROLOGIUM**, a register of benefactors to a religious house, with the dates of their respective deaths; compiled in order that prayers for their souls might be offered up on each anniversary.

**MASCALL**, or **MARSHAL** (Eustace), who died in 1567, was clerk of the works at Christ Church College, Oxford, and clerk of accounts for all the buildings of King Henry VIII. within twenty miles of London. — *Lysons's Mag. Brit.* vol. i. p. 561.

**MASCALL** (Robert), bishop of Hereford from 1404 till 1416, built, or rather contributed to build the choir, presbytery, and bell-tower of the church of the Carmelites, or White Friars, London. — *Britton's Cath. Antiqs., Hereford*, p. 22.

**MASONRY**, is the art of preparing and combining the stones in a building, so as to present a firm construction, and an uniform or ornamental surface. A *mason* is the person employed to execute the work. The derivation of the word mason (*maçon*, Fr.) is uncertain. Some trace it from *machio*, low Lat., a machinist; others from *maceria*, the fence, or wall enclosing a mason's work-place; and others, from *mas*, an old word signifying *house*. The art of masonry appears to have been successfully studied by the ancient Egyptians, Greeks, and Romans. Vitruvius describes six different methods of arranging and binding stone walls, most of which have been practised by succeeding builders, to the present time. The transcendant skill of the masons employed on the churches and other edifices of the middle ages is proverbial. At a period when nearly every other art made but gradual advances, that of masonry attained great perfection, — a circumstance which was attributable, it is reasonably supposed, to the peculiar combination of its professors as a fraternity of "*Free and Accepted Masons*." Although some such associations of artificers may be traced to the classical nations of antiquity, it is sufficient for our purpose to state that, originating in this peculiar form in Italy, they spread over the whole Christian world, under the patronage and protection of the pope. Sanctioned by his diplomas, their

proceedings were tolerated by all Christian princes, and their ranks joined by artisans and ecclesiastics of every country into which they penetrated. In England, the great architectural works (both military and ecclesiastical) effected in the eleventh and in the two succeeding centuries caused the introduction of numerous foreign architects, or *master masons*, as they were then termed, as well as workmen, whose fraternities, enlarged by the admission of English artisans, gradually increased in influence and stability. Finding their rules of art productive of a lucrative monopoly, it is not to be wondered at that the associated artificers were anxious to keep them secret. They admitted, or accepted no one as a member of their body, until he had served an apprenticeship; they invented private signs for the mutual recognition of the initiated; established funds for the relief of their indigent brethren; and adopted every possible means to render their corporation exclusive and inviolate. As both their fraternities, and the styles of architecture which they practised were intimately connected in the public mind with the Roman Catholic faith, and the pontifical dominion, it was reasonable to suppose that, on the decline of the latter, that of its architects and of its architecture would ensue. In the year 1424, King Henry the Sixth declared all corporations of freemasons to be illegal, and threatened with fine and imprisonment those who should continue to hold chapters and meetings. From this time their societies gradually declined:—though their secret formalities were kept up, they no longer had opportunities to display their constructive powers; and the masons who practised after the dissolution of monasteries were compelled to have recourse to the more simple revived Italian style, from their inability to execute that which was branded with the name of Gothic. The numerous cathedrals, and other churches of Europe, proclaim to distant ages the magnitude and variety of this much traduced style of architecture, and exemplify the inventive genius and mechanical skill of the *Freemasons*.

Of the ancient practice of masonry in Britain we have not very authentic particulars. There can be no doubt that distinguished prelates often gave designs, which their own clergy assisted to execute; but the merit of many others has been transferred from the architect, or master mason, to the

founder, or benefactor, who supplied the funds for their execution; and, in some instances, to persons who were merely comptrollers of the accounts, or clerks of the works. For some of the varying denominations of ancient masons, particulars of the estimation in which they were held, the rate of wages which they received, the regulations which, in some instances, governed their labours, their contracts, agreements, and epitaphs, with other details for which the present work affords no space, the reader is referred to *Hope's Hist. of Architecture*, *Preston's Illustrations of Free Masonry*, *Dallaway's English Arch.*, *Gage's Hengrave*, *Weever's Funeral Monuments*, *Dugdale's Monasticon*, new edit. vol. vi. pt. iii. p. 1414, *Brayley and Britton's Anc. Palace at Westm.*, *Britton's Arch. Antiqs.*, *Cath. Antiqs.*, *York and Exeter*; an essay by G. Godwin, jun., in the third volume of *Loudon's Architectural Magazine*; and the works of *Gunn*, *Whittington*, *Hawkins*, and other writers on the architecture of the middle ages. In the account of *Roslyn Chapel*, Scotland (*Arch. Antiqs.*, vol. iii.), are some interesting particulars relating to the free-masons who built that singular edifice. (See the articles EMPLECTON, EXTRUCTOR, FOUNDYNG, GUILD, HENRY LATOMUS, HYLMER, INSERTUM, RETICULATUM, SEMERK, and WASTELL.)

**MAURESQUE** or **MOORISH ARCHITECTURE**. (See **MOORISH**, and **ARCHITECTURE**.)

**MAURICE**, or **MAURITIUS**, bishop of London, died in the year 1107. The cathedral of St. Paul, being roofed with timber, was destroyed by fire in 1083, when Maurice began the foundation of a most magnificent edifice in its stead. He is stated to have built all the body of the church, with the north and south cross aisles.—*Dugdale's St. Paul's*, by *Ellis*, p. 4.

**MAUSOLEUM**, Lat., a magnificent tomb, or sepulchral building. Artemisia, the widow of Mausolus, king of Caria, having built a stately monument to the memory of her husband, other subsequent tombs, or monumental edifices, were called after his name. Remains of the mausoleum of the Emperor Augustus still stand in Rome; and the celebrated castle of St. Angelo, in the same city, was originally erected to receive the remains of Hadrian, though since converted into a fortress. Both of those edifices were raised by the respective

emperors whose names they bear ; the former apparently for the interment of himself, his family, and dependants ; and the latter as the sepulchre of Hadrian alone. The mausoleum of Theodoric, king of the Goths, at Ravenna, is a singular building of the kind. It is described and illustrated by Mr. Sydney Smirke in the *Archæologia*, vol. xxiii.

**MAYNARD** (John), and **JOHN BELL**, painters, were among the artists employed upon the tomb of King Henry the Seventh, at Westminster.—*Walpole's Anecdotes*, by *Dallaway*, i. 176.

**MEDIÆVAL ARCHITECTURE**, is a term used in this and other works to denote the architecture prevalent in Europe during the middle ages : more particularly that of which the pointed arch forms the chief characteristic. (See **ARCHITECTURE**, and **MIDDLE AGES**.)

**MELSONBY** (Thomas), prior of Durham from 1233 till 1244, removed the timber roof of the nave of Durham Cathedral, and substituted in its place the present groined roof, of stone. He also commenced the chapel of the nine altars, being the eastern termination of the building.—*Carter's Cathedrals*, *Durham*.

**MEMBERS**, *membra*, Lat., applied indefinitely to all the various details of a building ; as doorways, windows, mouldings, &c.

**MENAGERIE**, Fr., a building, or enclosure in which rare animals are kept. The Romans occasionally had small paddocks for this purpose attached to their villas.

**MERCHANTS' MARK**. (See **MONOGRAM**.)

**MESELLE-HOUSE**, from *measle* (obsolete), a person afflicted with leprosy ; an hospital, or lazar-house.—Glossary to Hearne's edition of *Langtoft's Chronicle*.

**METOPÉ**, *μετοπή*, Gr., a middle space ; the square panel, or recess between the tryglyphs in a Doric frieze ; sometimes occupied by sculptures.

**MEULAN** (Waltier de), completed the rebuilding of the abbey church of Bec, after Ingelramme had retired from the work, about the year 1215.—*Whittington's Hist. Surv.*, p. 66.

**MEWE**. "The Mewe" at Charing Cross, in the time of King Henry the Eighth, was the place where his hawks were kept, whilst moulting ; and thence, when afterwards employed as stables, was called the king's mews. In the reign of

Edward II. the manor of Broughton, in Oxfordshire, was held by John Manduit, "per serjantiam *mutandi*," &c.—*Glossary in Kennet's Antiqs. of Ambrosden*, v. *Muto*. The "king's mews," at Westminster, (unquestionably the same as the "Mewe" mentioned above), is several times noticed in the accounts entered on the chancellor's roll of the 5th of King Edward I., now in the British Museum. The gerfalcons' bath and herbary, the curtain of the mews before the said falcons, the chapel of the king's mews, and an earthen embankment surrounding the mews, are all included in these notices.—*Brayley and Britton's Anc. Palace at Westm.*, pp. 81–83.

**MEZZANINE**, *mezzanino*, Ital., dim. of *mezzo*, the middle; a low story between two principal stories: called by the French *entresol*, or *inter-story*. (See **ENTERSOLE**.)

**MIDDLE AGES**. *The architecture of the middle ages* is a phrase indefinitely used by authors. Properly speaking, it includes the varieties of building prevalent throughout Europe from the eighth to the fifteenth centuries: for want of a more settled nomenclature, it is chiefly employed to designate pointed architecture.

**MIDDLE-POST**, the same as **KING-POST** (which see).

**MILITARY ARCHITECTURE**, is that particular manner of building employed in constructing fortresses. (See **CASTLE**.)

**MILL**, *mola*, Lat., *mūln*, Sax., *moulin*, Fr., *moler*, Sp., *molino*, Ital.; in its general acceptation, a machine for grinding corn, or other substances, to flour; also the building containing such machine. Warton (*Hist. of Kiddington*, p. 36) observes, that mills are very generally remaining on sites where they are alluded to in the Domesday Survey. Anciently, a mill was the property of the lord of the manor: his tenants were not permitted to have their corn ground elsewhere, nor could they erect mills without his permission. Mills are likewise employed for expressing oil, and for a great variety of other purposes.

**MILLIARE**, Lat., a stone post, or pillar placed by the Romans in a public road, at the distance of one mile from a similar mark. Several of these stones, with inscriptions, have been found in different parts of England; and that now fixed



against the church of St. Swithin, in Cannon Street, London (called *London Stone*), is supposed to have been placed on one of the sites whence the Romans measured distances from Londinium. Another stands in one of the streets of Leicester.

**MINARET**, a small tower, or turret, generally of circular form, and provided with one or more external balconies: the minaret belongs to the mosques and other Mohammedan edifices of Oriental nations.

**MINSTER**, *mýnŕete*, Sax., a large monastic, collegiate, or cathedral church: frequently synonymous with *monastery*, in which sense the corresponding word (*münster*) in the German language is still employed. Since the suppression of monasteries in England, the term minster is applied only to churches formerly connected with a few of the most eminent of them. This is the case at Ripon, Beverley, York, and Lincoln; also at Sherborne and Wimborne, in Dorsetshire. The church of West-minster (*Westmonasterium*, low Lat.) was so called from its situation to the *west* of London, or of the minster, or cathedral of St. Paul.

**MINSTREL-GALLERY**, a gallery, or balcony at one end, or side of a hall, or other large apartment, intended, as its name imports, for musicians on festive occasions. A similar projection on the north side of the nave of Exeter Cathedral, supposed to have been occupied in the same manner, has its front beautifully sculptured with representations of angels playing on musical instruments, in a series of highly ornamented compartments. This gallery is fully represented and described in *Britton's Cath. Antiqs., Exeter*: and also in **PLATE of COMPARTMENTS of Cathedrals,—Exeter**, at d. A smaller and less ornamental minstrel-gallery is attached to one of the clear-story windows on the south side of the nave of Wells Cathedral (*Britton's Cath. Antiqs., Wells*, p. 116, pl. xii.); and a tribune over part of the north aisle to the nave of Winchester Cathedral, now the consistory court, is conjectured to have been formerly a minstrel-gallery. (*Britton's Cath. Antiqs., Winchester*, p. 88, pl. v.)

**MINUTE**, the sixtieth part of the diameter of a column, at its base. (See **MODULE**.)

**MISERERE, MISERICORD**, a small movable seat placed in a

stall of the choir of a church; as in Lincoln and Winchester Cathedrals, and elsewhere. Dr. Milner, in his *History of Winchester* (vol. ii. p. 37), states, that it was so contrived that if, during the performance of religious ceremonies, the monk slept, he would be liable to fall on the floor: from which circumstance the name was derived. This is not a satisfactory explanation.—See *Britton's Cath. Antiqs., Winchester*, p. 92, and *Wild's Lincoln Cath.*, new edit. p. 27.

**MITRE**, *μῖτρα*, Gr., *mitra*, Lat., Sp., and Ital., *mitre*, Fr.; a peculiar covering for the head, formerly worn by all archbishops and bishops, and by certain abbots on solemn occasions. The mitre, as still worn by prelates in France, and in England, at coronations, &c., is a round cap of metal, having a lofty pyramidal apex, which is cleft at the top, and pendants hanging down upon the shoulders. In *Whitaker's Cornwall*, vol. i. pp. 203–214, is a long disquisition on its origin and antiquity, in which the author traces it from the high priests of the Hebrews to the Persian monarchs and the priestesses of Cybele. The mitre was worn by the prelates of the Roman Catholic church in the tenth century, and, according to Whitaker, by English bishops before the Norman conquest. Until the fourteenth century it was comparatively low, but afterwards increased to a very disproportionate height. Some mitres were of cloth, linen, or silk, embroidered and garnished with jewels; and others, particularly those of later date, of metal. That of William of Wykeham, preserved in New College, Oxford, is of silver gilt. The mitres of abbots were granted to them by the pope on account of their wealth and power, or in consideration of certain payments. The privilege was accompanied with episcopal jurisdiction within the abbot's sphere of dominion, and those so distinguished were called *mitred abbots*, and had sometimes seats in parliament; though the latter privilege was dependant upon certain manorial tenures. (See **ABBHEY**.) The jealousy of the bishops on this account, gave rise to certain regulations respecting the form and ornaments of abbatial mitres, so as to keep them subordinate to, and distinct from those of the bishops; but such regulations were not constantly observed. The same kind of head-dress was anciently worn by some of the inferior clergy, and even by

certain secular princes, as well as by the pope and cardinals. —See *Tanner's Not. Mon.*, by Nasmith, preface; and *Willis's Mitred Abbeys*.

**MOAT, MOTE**, *mota*, low Lat., *motte*, Fr., *motta*, Sp.; signifies, literally, a heap, or hillock of earth, but is corruptly applied to the ditch, or fosse which surrounds a fortress, and which is often separated from the enclosed area, or the exterior surface, by a bank, or mound. Moats were usually very wide and deep, and either contained water, or were left dry, as convenience suited. That side of the moat next the fortress is usually termed the *scarp*; and the opposite side, the *counterscarp*. Alternate ditches and banks are the principal component parts of ancient British and other earthworks, or castrametations. (See **CASTLE** and **FOSS**.)

**MODEL**, *modulus*, Lat., *modelle*, Fr.; a diminutive form of a building according to which the original itself is to be erected. Models, or, as they were formerly termed, *frames*, are known to have been prepared, in many cases, for the erection of mansions: in particular, we may refer to Hengrave Hall, Suffolk, in the mason's contract for which, that artificer bargained to make the house "according to a *frame* which he had seen at Comby." (See *Gage's History of Hengrave*, p. 51.) A model, in wood, of Audley End, Essex, is generally supposed to have been procured by the Earl of Suffolk, from Italy, at a cost of £500. Of this model, some mutilated fragments are still preserved. — *Britton's Arch. Antiqs.*, vol. ii. p. 113. (See **MOLD**, **PATTERN**, and **PORTRAITURE**.)

**MODILLION**, *modulus*, Lat., a measure of proportion, *modiglione*, Ital.; an enriched block, or horizontal bracket. A series of modillions, ranged at regular distances apart (whence their name) serve to support the corona of the Corinthian and Composite cornices. Less ornamented, they are sometimes used in the Ionic entablature. (See **CANTILEVER**, **CONSOLE**, and **MUTULE**.)

**MODULE**, *modulus*, Lat., from *modus*, a measure, or rule; is a term used in describing the proportions of the different parts of an order. The diameter of a column at the base is usually taken as the module: this is divided into sixty parts, or minutes, and any part of an architectural composition is said to be so many modules and minutes in height or breadth.

**MOLD, MOULD**, an old term for a form according to which any thing is to be made. In the *Accounts of Louth Steeple* is the item, "Paid to John Cole, master mason of the broach, for making *molds* to it, by four days, 2s. 5d." In the indenture for vaulting the roof of King's College Chapel, Cambridge, John Wastell, the master mason, covenants to provide stone for the work, "together with lyme, sand, scaffolding, cinctores, *moles*, ordinaunces, and every other thyng concerning the same vawting."—*Britton's Arch. Antiqs.*, i. 13, 14. (See **MODEL** and **PATTERN**.)

**MOLE**, mæl, Sax., *moles*, Lat., *mole*, Fr.; a pile, or heap: a name applied to a pier of stone projecting into the sea, to protect a harbour from the violence of the waves. The Romans used the word for a *mausoleum*, as the *mole of Hadrian*, now the castle of St. Angelo, at Rome.

**MONASTERY**, μοναστηριον, Gr., from *μονος*, sole, separate, or solitary, *monasterium*, low Lat., *monastère*, Fr., *monastero*, Ital., *monasterio*, Sp.; the abode of an assemblage of persons devoted to religious retirement, or seclusion. The persecutions to which the early Christians were subjected, compelled many of them to seek safety by retiring to solitary and secluded places. These persons were therefore termed hermits, or *monks* (*μοναχοι*, Gr., solitary); and when their religion became more openly practised, the reputation which the excessive devotion of these ascetics had procured for a retired life, induced many other persons to adopt it,—modified, however, by their mutual combination into small societies, or associations. The latter, as distinguished from the hermits, or true monks, were termed conventual-monks, or *cænobites* (*καίνοβοι*, Gr., common, and *βίος*, life).

It is supposed that some monasteries were established in England as early as the fifth century. On the conversion of the Anglo-Saxons many new ones were erected; and throughout several succeeding centuries they were extensively multiplied by the munificence of monarchs and wealthy individuals. After the reign of Edward III., however, colleges, hospitals, and chantries were founded, and monasteries comparatively neglected: indeed, so early as the time of Henry III., the enormous wealth and influence which the monasteries had gradually acquired, and the abuses alleged

to be practised in them, had excited the complaints of the nobility, and measures were taken to abridge their power and influence. Several acts of parliament were successively passed to reduce the number of these establishments; and, during the reign of King Henry the Eighth, they were dissolved, and their revenues confiscated to the crown. The number of religious establishments recorded to have been thus abolished is upwards of 3000; the number of persons contained in, or belonging to, which, amounted to about 50,000, and their annual revenues to £150,000;—statements which will serve to give some idea of the extent to which the system had been carried. Monasteries were, in different places, under the control either of abbots, or priors, whence they were called respectively abbeys or priories. The whole of the English cathedral churches were formerly connected with monastic establishments. The *buildings* of the principal English monasteries were extensive, and many of them magnificent. Their chief parts were the church, with its chapels, cloister, and chapter-house; the guest-hall, refectory, dormitory, kitchen, &c. The characteristics of each of these are explained under their respective names; in addition to which the reader will find some information under the articles ABBEY, ANTISTITIUM, CONVENT, FRIARY, NUNNERY, PRIORY, &c. The *pointed style* of architecture, having been very extensively employed in the monastic buildings now remaining, has been called MONASTIC ARCHITECTURE by some writers.—See *Tanner's Not. Mon.*, preface, *Fosbroke's British Monachism*, *Britton's Cath. Antigs.*, *Gloucester*, *Whitaker's Cornwall*, vol. ii. &c.

MONOGRAM, *μονος*, Gr., sole, and *γραμμα*, a letter; an abbreviation of the name of a person, formed by two or more letters of the name. The monograms most employed by Christian architects were those indicating the name of Christ, by the letters I.H.S. and X.P.I. Many monuments and parts of buildings in England have sculptured monograms and rebuses on their walls, commemorating the names of persons at whose expense they were erected. Thus, in the abbey church at St. Alban's, the works of Abbots Ramridge and Wheathamstead are indicated respectively by figures of a ram, and ears of wheat. (See other instances, under the

articles GOLDSTONE, ISLIP, KIRTON, and MORTON.) The owners of mansions often adopted the same practice; and merchants and tradesmen, who were not allowed to bear arms, and sometimes those who were, assumed emblematic or arbitrary marks, which were painted on windows; also carved on friezes, and other architectural members. The practice is alluded to in *Piers Plowman's Crede*. (See KNOT and REBUS.)

**MONOPTEROS**, *μονος*, Gr., one, and *πτερον*, a wing; a temple composed of a circular range of columns supporting a dome. The term cyclostyle would be more appropriate.

**MONTEREAU** (Pierre de), who died in the year 1266, built the Holy Chapel, at Vincennes; various parts of the monastery of St. Germain des Prez; and the Sainte Chapelle, at Paris. On his tomb, at St. Germain des Prez, is his effigy, with a rule and compass in one hand.

**MONTREUIL** (Eudo de), was employed by Louis XI., the French monarch, to erect certain churches in Paris, and to fortify the gate and city of Jaffa. He died in 1289.

**MONUMENT**, *monumentum*, Lat., from *moneo*, to admonish, or remind; a single stone, a piece of sculpture, or an edifice, formed to perpetuate the memory of some person or event. Heaps of stones were raised, with this object, by the patriarchs in the earliest ages of the world. The tower of Babel, the pyramids and obelisks of Egypt, the columns and triumphal arches of ancient Rome, all come under this denomination. The most ordinary monuments, however, have always been those for individuals. During the middle ages these appeared under the various forms of grave-stones, brasses, tablets, ornamental altar-tombs, &c., with or without the effigies of the deceased. (See BRASS, COFFIN, COLUMN, CROSS, DOS D'ANE, EFFIGY, EPITAPH, IMAGE, INSCRIPTION, and TOMB.)

**MONUMENTAL CHAPEL**, a small chapel, or chantry, for the interment of an individual, or a family, and containing their tombs, or epitaphs. These chapels were frequently built by lords of manors in parish churches, and by bishops, and other distinguished persons, in cathedrals.

**MONYALL, MOYNELL, MOYNICLE**, terms used in ancient documents to signify the *mullion* of a window.—See *Bayley's*

*Hist. of the Tower*, app. p. xviii.; *Brayley and Britton's Anc. Palace at Westminster*, p. 157.

**MOORISH, or MORESQUE ARCHITECTURE**, is a peculiar manner of design in building, which the inhabitants of Morocco, in common with most other Mohammedan nations, employed in mosques and other public edifices, and which appears to have previously prevailed in Persia and Constantinople. Its chief features were pointed, depressed, scolloped, horse-shoe, and ogee arches, lofty elongated cupolas, and a profusion of elaborate tracery, and sculptured detail. In Spain it prevailed whilst that country was under the Moorish dominion, and many interesting examples of it remain in the Alhambra, at Grenada. (See **ARABESQUE**, **ARABO-TEDESCO**, **ARCH**, and **CATHEDRAL**.) Murphy has published an elaborate work illustrative of this architecture. See also *Hope's Hist. of Arch.*, chap. xiii; *Roberts's Sketches in Spain*, folio, 1837; *the Arabian Antiquities of Spain*, folio, 1816; and *Goury and Jones's Illustrations of the Alhambra*, folio, 1837.

**MOOT-HALL**, from *mōtīan*, Sax., to meet; a public building in a city or corporate town, appropriated for persons to meet, or assemble together; the same as town-hall, a court of judgment. In the moot-halls formerly connected with inns of court, imaginary, or *moot-cases* were argued by the students at law. The *mote-bell* was the bell used for assembling such meetings.

**MORTAR**, *mortier*, Fr., *mortero*, Sp., *mörtel*, Germ.; a mixture of lime and sand, or other materials, with water, as a cement for uniting stones and bricks in building. The mortar employed by architects in the classical ages of antiquity, also in the old Christian churches and the fortresses of Great Britain, was strong and binding. (See **CEMENT** and **CONCRETE**.)

**MORTON** (John), archbishop of Canterbury from 1486 to the year 1500, erected part of the archiepiscopal palace at Lambeth, and, in conjunction with Prior Goldstone, also the central tower of his cathedral. On the latter is sculptured his monogram; the letters **MOR**, and a tun. (*Britton's Cath. Antiqs., Canterbury*, p. 39.) Leland (*Itin.* vol. vii. p. 129) says that he "made a great building at Charing, in Kent." His monument is in the crypt of Canterbury Cathedral.

**MOSAIC**, *musivum*, Lat., *mosaique*, Fr., *mosaico*, Ital., *mosayco*, Sp.; a species of inlaying with small pieces of coloured glass, wood, baked earth, enamel, or other materials, so as to form various ornamental patterns. This art was probably known to the Phœnicians; it was practised by the Greeks, and afterwards by the Romans, as shewn in the many tessellated pavements and similar works of that people. The excavations at Pompeii, and the Roman villas in Britain afford some beautiful specimens of the art. It was so extensively manufactured by the Greeks of Byzantium as to receive the name of "*opus Græcum*," or "*Græcanicum*." Apollonius, one of these artists, decorated the cathedral of St. Mark, at Venice, with some mosaics, amongst which was an elaborate pavement, still preserved. Mr. Hope (*History of Arch.*, p. 164–170) enumerates many Italian churches in which mosaics were introduced for pavements, external and internal walls, on screens, reliquaries, altars, thrones, ciboria, &c. In England the pavements of numerous churches were formed of stained, or glazed tiles, ornamented with armorial bearings, and other similar decorations. Examples remain in the Cathedrals of York, Gloucester, and Salisbury; in Great Malvern Church, &c. The tiles are generally from three to five inches square, and one inch thick; their colours black and red, with white and yellow patterns. An elaborate pavement, in the abbey church of Westminster, is described in *Brayley and Neale's History* of that edifice, vol. ii. pp. 39–43.—See *Hawkins's Gothic Arch.*, p. 21, *Lysons's Reliquæ Romanæ*, and the articles PAVEMENT, TESSERÆ, and TILES.

**MOULDING**, properly, any ornament of a building worked in, or according to, a mould, or appearing to be so worked. In classical architecture the mouldings are projections from the surface of a building, variously curved (in profile, or section), and intended, by producing effects of light and shade, to relieve the monotony attendant on flat and angular surfaces. They are generally horizontal in their course; whilst those employed in Christian architecture are vertical, or partake of the direction of the members they adorn. In the latter class of architecture, any narrow course sculptured with the continued repetition of a similar ornament, is termed a moulding. Thus, the billet-moulding is formed by a hollow, in



which are placed, at regular intervals, certain small cylindrical pieces of stone; and the cable-moulding, by a cylindrical string-course, on which a series of spiral lines are regularly cut, or are made to project. Some of the principal mouldings introduced into the buildings of our ancestors are described under the heads of *BILLET-MOULDING*, *CABLE-MOULDING*, *CHEVERON*, *DANCETTE*, *DOGTOTH*, *HATCHED-MOULDING*, *HOOD-MOULD*, *LABEL*, *LOZENGE*, *NAIL-HEAD*, *NEBULE*, *TROWEL-POINT*, and *ZIGZAG*. (See also *DRIP-STONE*, *DRESSINGS*, *FRET*, and *STRING-COURSE*.)

**MULLION**, **MUNNION**, from *molure*, Fr., and *munio*, Lat., the vertical post, or bar dividing a window into separate lights. The former term is now mostly employed. (See *LIGHT*, *MONYALL*, *TRANSOM*, and *WINDOW*.)

**MURAL**, *muralis*, Lat., from *murus*, a wall; belonging to, or connected with, a wall: thus a monumental tablet affixed to a wall is called a *mural monument*; an arch inserted into, or attached to a wall, is named a *mural arch*; and columns placed within, or against a wall, are *mural columns*.

**MUTULE**, *mutulus*, Lat., a stay, or bracket; an ornament of the Doric order, corresponding in situation and purpose with the modillion of the Ionic and Corinthian cornice. It varies from it, however, in form, being a rectangular block attached to the soffit of the corona, and having a number of guttæ, or drops depending from it.

## N

**NAIL**, from *nægel*, Sax., the nail of the human finger; *clou*, Fr., *nagel*, Ger.; a small pointed piece of metal, intended to fasten one piece of timber to another. Nails of bronze and other materials have been found at Mycenæ, Herculaneum, Rome, &c., and others, of iron, in the British barrows. Mr. Carter (in *Gentleman's Magazine*, vol. lxxiv. p. 135.) states that they were unknown to our ancient workmen, who, in addition to the ingenuity they displayed in the junction of their timbers, inserted wooden pins to secure a permanent union; but nails are frequently used as ornaments in the doors of churches, in chests, furniture, &c. (See *doors* to the churches of Higham Ferrars, and of Horn, in the accom-

panying PLATES of DOORWAYS.) The NAILHEAD MOULDING, common in buildings of Norman architecture, is so called from being formed by a series of projections resembling the heads of nails, or square knobs. (See SPYKING.)

NAOS, *ναος*, Gr., a temple; is a word sometimes used instead of the Latin, *cella*, as applied to the interior, or sacred portion of a temple; but, strictly, it means the body of the edifice itself. The *naos* of an ancient church, or basilica (according to Bingham and Wheler), was the place for the communicants to assemble in, as distinguished from the *bema*, or chancel, where the priest stood to officiate. The term NAVE (which see) is nearly synonymous.

NARTHEX, according to Bingham, who enlarges considerably upon the subject, referring to Eusebius, and other ancient writers, was the name of the ambulatories of a cloister, or enclosed court, at the west end of an early Christian church; and also of a vestibule, or covered space, immediately within the building. These he distinguishes as the exterior and the interior narthex. Some writers confine its application to the latter only: indeed, the vague and conflicting manner in which such terms as *narthex* and *porticus* were frequently employed, render it almost impossible to define accurately their particular meaning. The only point quite certain is, that the word narthex denoted a sort of vestibule. (See *Bingham's Orig. Eccles.*, b. viii. ch. iii. iv.)

NAVAL ARCHITECTURE, the art of building ships, or other vessels, for purposes of navigation. Some curious and interesting particulars connected with the history of naval architecture in Britain, are to be found in a paper by Mr. Ralph Willett, in the eleventh volume of the *Archæologia*. See also *Charnock's Marine Architecture*, 3 vols. 4to. 1800.

NAVE, *nafa*, Sax., *nef*, Fr., *nave di chiesa*, Ital., *schiff*, Ger., from *navis*, Lat., a ship, or *ναος*, Gr., a temple; the body, or chief part of a large church, and extending from the principal, or western entrance, to the transept. The situation of the nave, in connexion with the other portions of the building, is exemplified in the articles CHURCH, CHOIR, NAOS, NARTHEX, and TRANSEPT. In the accompanying GROUND PLAN of *Durham Cathedral* it is indicated by the

letter D. The nave is generally defined to extend from the western doorway to the screen which encloses the choir, wherever such screen may be placed ; but, properly, it extends no further eastward than the west side of the transept. The nave is generally divided by two ranges of columns and arches into three walks, or avenues, the centre of which is more particularly called the nave, and the other two (E.E. in plan) its ailes. This form of building prevailed in the Roman basilicas, and in some of the earliest Christian churches : the terms *nave* and *ailes* occur in Anglo-Saxon writings ; but the nave was generally called the *body* of a church by the old English architects. (See the contract for building that of Fotheringhay.) Immediately over the main columns and arches dividing the nave from its ailes, some churches have a gallery with open arches, termed the triforium. Above the last, are the clear-story windows. These particulars are fully illustrated in the articles AILE, TRIFORIUM, and CLEAR-STORY, and in the two PLATES of COMPARTMENTS of CATHEDRAL CHURCHES. Exterior and interior compartments of the nave of *Durham Cathedral* are represented at A. and B. in one of those plates. In the former, 8, marks the principal window of the aile ; 6, the triforium window ; and 4, the clear-story window. As shewn at 7,7, the external compartments are divided from each other by buttresses, which, in other and later examples, are infinitely varied in form. In the interior compartment, 1, is the timber framework of the roof ; 2, the arch forming the eastern termination of the nave, and supporting the western side of the central tower ; 11, the clustered column belonging to such arch ; 3, and 4, the stone vaulting of the nave ; 5, the clear-story ; 7, the triforium ; and, 10, the main columns and arches of the nave. The part shaded darker is the aile ; a doorway and arcade in which, are marked figures 12 and 13. In the compartments of *Salisbury Cathedral*, i, marks the aile and its windows ; d, the triforium, which is here fully developed, though there are no triforium windows ; f, the roof of the aile ; and, c, the clear-story windows. In the interior compartment of *Exeter Cathedral*, e, is the aile ; f, a pillar of the nave ; d, the triforium, of low proportions, and without windows ; and, c, the clear-story. The buttresses of the nave rise, in the latter example, to the parapet, and termi-

nate in crocketed pinnacles. The ordinary accessories of this portion of a church consisted chiefly of a few altars, which were placed between the columns, so as to leave a free passage for processions. Occasionally, tombs were placed in the same situation; as in Winchester and Durham Cathedrals. (See INTERNAL COMPARTMENT, DURHAM.) A font (see FONT) was usually placed near the west entrance. Confessionals were sometimes fixed against the walls; and doorways communicating with the cloister and other buildings in the north, or south wall. The nave of a church was usually separated from the choir by a screen of wood or stone, elaborately sculptured, and supporting the rood-loft. Rushes were formerly laid on the floors of churches: whence rush-bottomed chairs are still used in Roman Catholic churches on the Continent, and rush hassocks and rush mats for the seats and floors of pews in country churches in England.

In many of the continental cathedrals the naves are larger than those of England. In several churches of Normandy the main piers and arches are surmounted by others of the same dimensions, to the summit of which the ailes are carried up. In the cathedrals of Cologne and Milan, the naves have *two* ailes on each side; and, at Antwerp, as many as *three*; whilst nearly all of the above, as well as those of St. Ouen, and the cathedral, at Rouen, far surpass the naves of English churches in height and other features. (See the table given under the article CATHEDRAL.)

NAVIS, NAVICULA, low Lat., a small metal dish, or vessel, to contain frankincense. It often occurs in the inventories of church furniture, and one is represented in *Carter's Anc. Sculp. and Painting*, pl. xxxii. p. 45, new edit.

NEBULE MOULDING, probably from *nebulosus*, Lat., (*nebula*, a cloud) an heraldic term; applied, in architecture, to an ornament, the edge of which forms an undulating or waving line, and which is introduced in corbel-tables and archivolts. As it appears on a corbel-table, at Peterborough Cathedral, it is represented in fig. 9. of PLATE of CORBEL-TABLES.

NECK of a capital, the narrow part between the astragal and the annulet. The same as the HYPOTRACHELIUM of the Greeks.

NECK-MOULD, a small convex moulding surrounding a column

at the junction of the shaft and capital: also a similar member at the union of a finial with the pinnacle.

NEEDLE-WORK, "a term used by Dr. Plott for the curious framework of timber and plaster, with which many old houses were constructed. It appears to have been a common term in his time."—*Willson, in Glossary to Pugin's Specimens.*

NERVURES, a name applied by some French architects to such ribs as bound the sides of any groined compartment of a vaulted roof: contradistinguished from those ribs which cross the compartment, diagonally. The latter were termed *formarets*: the *nervures*, when they abutted on a wall, were also termed *wall-ribs*. Those nervures which lie parallel to the longest side of a compartment are called *longitudinal*, and those parallel to its shortest side, *transverse ribs*.—*Willis's Arch. of the Middle Ages*, p. 83. All ribs are indiscriminately called *nerves*, or *branches* by some modern writers.

NEWEL, an upright central pillar, or cylinder in a winding, or *newel* staircase; around, and sometimes forming part of which the steps are placed in succession from the bottom to the top. The word "*nowells*" occurs in documents dated in 1365.—*Brayley and Britton's Anc. Palace at Westm.*, p. 188.

NICHE, *νισσία*, Gr., a nest; *niche*, Fr., *nicho*, Sp., probably from *nicchia*, Ital., a nook, or corner; a recess in a wall adapted to contain a statue, vase, or other ornament. There are no traces of niches in ancient Grecian temples, and but few in those of the Romans; the latter are mostly square in their plans, and square headed. The niches of the Saxon and early Norman era, in England, appear to have been but slightly recessed, square in plan, enclosed within a semicircular headed arch, and occupied by a single figure. (See examples in doorways of the churches of *Lullington* and *Hadiscoe*, engraved in the 3d and 5th volumes of *Britton's Arch. Antiqs.*) In the pointed style, those of early date were often placed in a series, divided by small columns, and enclosed by a trefoil or cinquefoil arch within a semicircular or pointed one. The whole of the west front of Wells Cathedral (erected about 1215) is profusely decorated with niches of this description, all originally occupied by statues. During the fourteenth century niches appear with gables or acute pediments over

them, and small buttresses on each side. Those at the west front of Exeter Cathedral (1330) are of this character, and contain many curious statues. (See *Britton's Cath. Antiqs., Exeter.*) Subsequently, statues resting on brackets were surmounted by projecting canopies, without any, or with only very slight recesses in the wall. To this variety the term **TABERNACLE** is applied. Figures placed in niches were generally those of saints, benefactors, and prelates. For examples of niches see the accompanying **PLATE II.** of **DOORWAYS**; *Britton's Arch. Antiqs.*, index to vol. v.; *Brayley and Britton's Anc. Palace at Westm.*; and *Pugin's Specimens, and Examples of Gothic Arch.*

**NICHOLSON** (James), "of Seint Thomas Spyteil, or Hospitall, in Southwerke, Glasyer," is one of the contracting parties for glazing the windows of King's College Chapel, Cambridge (18th Henry VIII.) With three other glaziers he binds himself to "glase and sett up eightene wyndows of the upper story," including the great east and west windows, "with good, clene, sure, and perfyte glasse, and oryent colors, and imagery." Also to furnish "true patterns, otherwyse called a *vidimus*, for to forme, glasse, and make."—*Britton's Arch. Antiqs.*, vol. i. p. 16.

**NODUS**, low Lat., a knot, key-stone, or boss. A fabric roll relating to Exeter Cathedral, anno 1437, records a payment to John Budde, "peyntor," for painting 57 *nodi* in the south ambulatory.—*Britton's Cath. Antiqs., Exeter*, p. 96.

**NORMAN ARCHITECTURE**, is that class, or character of building which was practised in Normandy, and other parts of France, in the tenth and two succeeding centuries. It was based upon the heavy forms of the Lombards, being chiefly characterised by massive round pillars and semicircular arches, deeply recessed doorways, and small windows. Many peculiarities and improvements were introduced by the Norman architects, who may be considered as the inventors of the cheveron, billet, hatched, and lozenge-mouldings, the sculptured embattled fret, and several other forms and ornaments employed in archivolt, string-courses, &c. The same species of architecture both for churches and fortresses, was much employed in England from the Norman conquest till the end of the twelfth century, when it was superseded

by the pointed system. Fine specimens of it may be seen in the noble churches at Winchester, Rochester, Durham, Norwich, Peterborough, Malmesbury, and Lindisfarne; and also in a number of other edifices of inferior importance.—See *Britton's Arch. Antiqs.*, vol. v.; the works of *Ducarel*, *Cotman*, *Dawson Turner*, *Pugin*, *H. G. Knight*, *Mollor*, and others; and the articles ARCH and ARCHITECTURE. The *pillars*, or *columns*, *capitals*, *bases*, and other details of Anglo-Norman architecture are described under the respective words, and represented in the plates there referred to.

**NOSING**, the projecting edge of a moulding: the same as DRIP. Amongst workmen, the exterior edge of the tread of a stair, which projects beyond the riser, is called the nosing.

**NORTHWOLD** (Hugh de), bishop of Ely from 1229 to 1254, erected the presbytery, or lady-chapel in his cathedral church, the cost of which was £5350 18s. 8d. He also finished one of the great western towers with a spire of timber covered with lead. The same prelate rebuilt great part of the bishop's palace at Ely, and expended large sums in repairs of the various episcopal houses.—*Bentham's History of Ely*, edit. 1814, p. 148.

**NUNNERY**, a Roman Catholic building for an association of Nuns, or females devoted to a life of religious seclusion. The word *nun* is derived from *nonna*, *nonnana*, or *nonnanis*, Lat.; terms first used for penitents, and afterwards for professed religious personages. Their communities were governed either by abbesses, or prioresses, and their houses were termed, respectively, abbeys, or priories. (See ABBEY, CONVENT, MONASTERY, and PRIORY.)

By some modern writers the word *nunnery* has been singularly applied to the triforium of a large church; as that at Westminster Abbey. This originated, probably, from the situation of the nuns-choir in some female convents, being a gallery raised above the public congregation. The triforium of Westminster Abbey Church is supposed to have been occupied by the nuns of Kilburne, when they visited the abbey, to which their house was subordinate.

## O

**ΟΑΚ**, *chestnut*, and *walnut*, were the woods principally employed by artificers in the middle ages, for the stalls, screens, seats, roofs, and carvings of their buildings.

**OBELISK**, ὀβελίσκος, Gr., from ὀβελος, a sharp pointed instrument; *obeliscus*, Lat., *aiguille*, Fr., *guglia*, Ital., properly signifies a single block of stone, of a quadrilateral form, the width of each side diminishing gradually upwards, its summit being formed by a small low pyramid. Obelisks were placed in pairs by the ancient Egyptians before the doorways of their temples. Rough stones resembling obelisks appear to have been frequently raised by the early inhabitants of Britain, as sepulchral monuments; and some ancient crosses have a similar form. For accounts of the principal obelisks of Egypt and Italy, see Zoëga's folio volume, *De Usu et Origine Obeliscorum*; *Burton's Excerpta Hieroglyphica*; *Library of Entertaining Knowledge, Egyptian Antiqs.*; and an interesting essay, by G. Godwin, jun., on the Egyptian obelisk recently elevated in Paris, in the 4th volume of *Loudon's Arch. Mag.*

**OBSERVATORY**, *observatoire*, Fr., from *observo*, Lat.; a building erected for facilitating astronomical observations.

**OCTAGON**, οκτω, Gr., eight, and γωνια, an angle; *octogonon*, Lat.; a figure with eight sides and eight angles. The octagonal form was common for pedestals, canopies, &c., in the middle and later times of the pointed style: some of the English chapter-houses, and most of the spires, are octagonal in plan. (See **CHAPTER-HOUSE** and **SPIRE**.)

**OCTOSTYLE**. (See **PORTICO**.)

**ODO**, termed in an old record "Cœmentarius," was employed in building the tower of the church of St. Lucien, at Beauvais, about the year 1078, when that church was rebuilt.—*Whittington's Hist. Surv.*, p. 54, and *Hawkins's Goth. Arch.*, p. 107.

**ODO** the **GOLDSMITH** (*Aurifaber*), was master, or keeper of the works (*custodi operationis*), at the Palace of Westminster, in the reign of Henry III. His name occurs in some Latin



precepts, directing certain payments to him for making pictures (*picturas faciendas*), and for oil, varnish, and colours (*oleo, vernici, et coloribus*): he is supposed to have been the father of Edward Fitz-Odo, who afterwards held the same situation.—*Walpole's Anecdotes, by Dallaway*, i. 10–17; *Brayley and Britton's Anc. Palace at Westm.*, 46, 47; and the articles FITZ-ODO, and PAINTING.

ODO, Prior of Croyland during the supremacy of Abbot Joffrid, superintended the re-erection of the church and monastic buildings which had been destroyed by fire in 1091. He was assisted by ARNOLD, a lay brother and experienced mason,—"cementariæ artis scientissimo magistro." (Continuation of *Iugulphus's History*, by *Peter of Blois*, p. 118.) A second conflagration, about 1163, destroyed all the works of this architect.—*Britton's Arch. Antiqs.*, iv. 88, 99.

OFFICE, *officium*, Lat., an apartment for the transaction of particular business. The *officinæ* of old documents, and *offices* of the present time, include the out-buildings connected with a large house.

OFFSET, or SET-OFF, the splay, or narrow slanting course of stone, or brick, serving to connect two portions of a wall, the uppermost of which recedes from the face of that beneath.

Ogee, OGIVE, OGYVE, AUGEE, AUGIVE, from *auge*, or *augèt*, old French words signifying a trough, or any thing hollowed out; is applied, in architecture, to an arch, or its mouldings formed by a peculiar curve. The moulding commonly called the *ogee* (and some years ago denoted by the letters O.G.), is the CYMA, or CYMATIUM. The ribs (called *ogives*, or *croisée d'ogives* by certain architects of France) are those which crossed a groined vault diagonally. (See DIAGONAL RIB, and FORMARET.) Cotgrave defines the word to be "a wreath, circlet, or round band, in architecture."—*Dictionary*. The ogee, or ogyve-arch, also called the contrasted arch, partakes of the same curve as the ogee moulding. (See ARCH, and PLATES there referred to.)

OLIVER (John), was master mason to King James I. One of his descendants, of the same names, was a skilful painter on glass, at the middle and latter end of the 17th century.—*Walpole's Anecdotes, by Dallaway*, ii. 33.

**OPISTHODOMUS**, Gr., the posterior portion of an ancient temple occupied as a treasury, or safe place for public records, sacred images, utensils, &c.

**OPPIDUM**, Lat., a city, or walled town.

**OPUS**, Lat., manner of masonry; mode of workmanship. *Opus reticulatum*, reticulated masonry; *opus Romanum*, the Roman manner; &c.

**ORATORY**, *oratoire*, Fr., *oratoria*, *oratorium*, low Lat., from *oro*, Lat., to speak, or pray; a small religious building, or apartment for private devotion, attached to, or formed within a mansion, church, or monastery. The remains of a small Doric edifice, at Girgenti, the ancient Agrigentum, are called the Oratory of Phalaris (*Wood's Letters*, ii. 344). In the early ages of Christianity, the term appears to have been applied indefinitely to any small church which had not obtained parochial privileges; but its most usual application, and that to which it afterwards became confined, was to an apartment in a castle, or mansion (usually near a bedroom—*Froissart*), fitted up with an altar, crucifix, &c. Oratories, not being consecrated, were not allowed to be used without a bishop's license; nor, unless by the bishop's permission, were masses allowed to be celebrated in them. Nevertheless, they were supposed to lessen the influence and profits of parish priests, and were, therefore, condemned by several ecclesiastical synods. Small chapels, or *chantries*, attached to churches, are occasionally termed oratories; as the beautiful examples in the cloister of St. Stephen's Chapel, Westminster.—See *Brayley and Britton's Anc. Palace at Westm.*

**ORB**, *orbis*, Lat., *orbe*, Fr., a boss, or knot. (See **BOSS**, **KNOT**, and **NODUS**.) The following extracts shew the various ways in which the same word was formerly employed. In *William of Worcester's Itinerary*, p. 282, the arched windows of St. Stephen's church, Bristol, are called *orbæ*. In the accounts relative to Louth steeple (*Archæologia*, x. 71), are the words, "to the gallery within the steeple, 50 foot *grofts*, and 10 *orbs*." In the contracts for the tomb of Richard II. and his queen (*Rymer's Fædera*, vii. 795), *orbes* seem to denote panels, enclosing quatrefoils; whilst in those referring to King's College Chapel, Cambridge, "battlements, *orbys*, or *crosse quarters*," are mentioned. The two latter quotations

induce the supposition that *orbs* were similar to what we now term quatrefoils. It appears from the first reference, and from others which might be given, that the word also signified an arch, or any thing of a curved form.

ORCHYARDE (William), was architect to Magdalen College, Oxford, under the direction of the founder, Bishop Waynfleet.—*Chalmers's Hist. of the University of Oxford*, i. 201.

ORDER. The columnar architecture of the Greeks and Romans was characterised and divided into *orders* by the Italian architects and writers of the fifteenth century. Mr. Hosking judiciously defines an order to be “a species of columnar arrangement, differing in its forms, general proportions, and leading features, from any other.” (Vide *Architecture, Encyclopædia Britannica*, 7th edit.) An order, or perfect columnar composition comprises the BASEMENT, or STYLOBATE, with the COLUMN, and its ENTABLATURE. (See under each word.)

The earliest columnar order employed by the Greeks is that known by the name of DORIC: this was applied to the most sacred of their temples, and was characterised by massiveness of the principal parts, simplicity of detail, and harmony of effect. Next to the plainness of its *capital*, the division of the *frieze*, into alternate *triglyphs* and *metopes* (see each of those articles), is its distinguishing feature. [See a very able and valuable essay on this order, with numerous plates, by Edmund Aikin, Architect.] The Parthenon, or Temple of Minerva, at Athens, is the finest example of the Doric order. In noticing the difference between the Doric order of Pæstum, and that of the Parthenon, Forsyth observes: “The proportions of an order are but a matter of convention. They often vary in the same age, in the same country, nay, in the same edifice; and, surely, a Phidias, working in the metropolis of Grecian art, with its two best architects, and the Pentelic quarry at his command, might well produce more elegance than contemporary, or even later artists, who were confined to the ruder materials and tastes of a remote colony.”—*Remarks on Italy*, vol. ii. p. 86.

An important refinement on the simplicity of the Doric consisted in making the column thinner in proportion to its height, and, by ornamenting the capital with volutes and

other decorations, thus producing the **IONIC ORDER**. A fine specimen of this order is found in the Erechtheum, at Athens; which is imitated in St. Pancras' Church, London.

The third and last of the Greek orders—the **CORINTHIAN**—is distinguished from the preceding by the introduction of a profusion of graceful foliage in the capital, and a corresponding degree of enrichment throughout all its members. The Choragic monument of Lysicrates, at Athens, is the only example of this order in the Grecian capitol.

The Romans adopted and repeated the three Greek orders, adding, however, to each more florid decorations: they formed, besides, a fourth order—the **COMPOSITE**, which was an ornamented variety of the Greek Corinthian.

From the principles laid down in the then newly discovered work of Vitruvius, the Italian architects of the fifteenth century formed a fifth order, called the **TUSCAN**, being a medley of two out of the four described by that writer; and thus were completed the Five Italian Orders of architecture. Proceeding further on the Vitruvian theories, the same school of architects have systematised the relative proportions of the parts of each order, and theoretically inferred that they were emblematic of the human figure: the triglyphs and columns of the Doric order, they also say, represent the ends of rafters, and the trunks of trees, employed in the primitive huts of Greece. But the strictness of their rules is entirely at variance with ancient practice, and has done much more to perplex than to enlighten the architectural student.

The Greeks sometimes substituted for an ordinary column, the figure of a human being supporting the entablature; such figures representing Carian slaves taken by the Greeks. The arrangement in question has been termed the *Caryatic Order*, and the figures, *Caryatides*. (See **CARYATIDES**.)

Respecting the varied details of the different classical orders, as exhibited in the localities where their remains are found; the fanciful theories of the Vitruvian school; and other branches of the subject, the reader will find much curious information in the article by Mr. Hosking, already referred to; also in the *Encyclopædia Metropolitana*, under the word *Architecture*; in *Hope's Hist. of Arch.*, chap. v.; in *Wood's Letters of an Architect*; in *Forsyth's Remarks on*

*Italy*; in *Loudon's Architectural Magazine*, &c. B. Langley and Mr. Carter applied the word *order* to the different classes of architecture of the middle ages (*Gent's Mag.*, lxxiv. 136); but the imaginative character and ever-varying proportions and details of that truly poetical branch of art, appear to forbid such an employment of the word.

ORDINANCE, a perfect composition of some particular kind of architecture: it is not restricted to a composition of columns, but applies to any species which is subjected to conventional rules for its arrangement. The masons employed on King's College Chapel, Cambridge, covenanted to provide "lyme, sand, scaffolding, mooles (See MOLD), *ordinaunces*;" but the last word probably means engines.

ORGAN, *οργανον*, Gr., *organum*, Lat., *organo*, Ital., *orgue*, Fr.; the name of the largest, most comprehensive, and most powerful of musical wind instruments; on which account it is called '*the organ*,' by way of eminence. Its invention is certainly very ancient, although at first it was only small and imperfect. In the year 757 an organ was sent from Constantinople to France, as a present to King Pepin. William of Malmesbury says, that St. Dunstan constructed two of these instruments, himself, and presented a third to the abbey church of Malmesbury. One organ of the Anglo-Saxon age is mentioned as containing copper pipes; whilst another, of that period, belonging to Winchester Cathedral, is described by Wulstan, in his prologue to the Life of St. Swithin, as an instrument of astonishing magnitude and power. He says that it had 400 pipes, twelve pairs of bellows above, fourteen below, and required seventy men to work it. Before the Reformation most large churches were provided with organs, which were usually placed on one side of the choir: some churches are stated to have been provided with more than one. In the years 1531-2, payments were made by Henry VIII. to "Sir John, the organ-maker," whom Sir Harris Nicolas supposes to have been a priest (*Privy Purse Expences of Henry VIII.*, *Index*). In 1553, Henry Hatche, of Faversham, bequeathed the sum of £26. 13s. 4d. for "buying a new *payr of organs*" for his parish church. The prints which illustrate the works of Dr. Burney, Strutt, and Hawkins, shew the clumsy nature of ancient organs. Sculptured

representations of this instrument are seen over the west window of York Minster, and over a doorway in the Cathedral of Utrecht.

The use of the organ was proscribed by the early Protestants, as appears by accounts of one of the churches of Shrewsbury, where, under the date of 1589, is an order for the sale of "*the organes*," for the sum of £4, for the purpose of repairing the bells, and purchasing a new "*sylver cuppe*" for the use of the communion. (*Owen and Blakeway's Shrewsbury*, ii. 359.) In cathedrals and large churches the organ is now generally placed on a screen dividing the nave from the choir; in which situation it disagreeably interrupts the perspective effect of the vaulting.

Of modern organs, the most celebrated for its magnitude is at Haarlem; whilst, in size and power, is that of the Church of the Benedictines, at Catania, in Sicily. There are others of importance at Hamburg, Amsterdam, and Seville; and some still older in Exeter Cathedral, St. Paul's Cathedral, and the Temple Church, London, St. Mary's, Oxford, Trinity College, Cambridge, &c. The most powerful in England are those erected in York Minster, since the fire, and in the new town-hall at Birmingham. For further information on the subject, see *Dr. Burney's History of Music*; *Mason's Essay on English Church Music*; *Whitaker's Anc. Cath. of Cornwall*, i. 129, &c.

ORGAN-LOFT, the floor, or gallery for the organ.

ORGAN-SCREEN, an ornamental stone wall, or piece of timber framework, on which a church organ is placed, and which, in English buildings, commonly forms the western termination of the choir. The organ-screens in the *Cathedrals of York and Canterbury* are perhaps the finest examples in England: each is perforated by a magnificent doorway, and the remainder of the surface is adorned with a series of niches occupied by statues of British monarchs. That at Canterbury was erected at the end of the 13th, and the other in the 15th century: both are of stone, and embellished with a profusion of tabernacle-work, canopies, pinnacles, &c. They are delineated in the author's *Cath. Antiqs.*; and that of York, to a larger scale, in a beautiful engraving from a drawing by F. H. Abraham, Architect. In *Exeter Cathedral*,

the organ-screen, which is of stone, has a projecting gallery, or balcony, on the western side, supported by four clustered columns, with ogee arches: on the front of the gallery is a series of thirteen oil paintings of religious subjects (see *Cath. Antiqs., Exeter*). At *Winchester Cathedral* the organ is placed in a gallery beneath the north arch of the central tower; which situation was chosen some years ago, when the dean and chapter made alterations in that fine old edifice. Much difference of opinion then prevailed amongst the clergy and certain antiquaries respecting the usual and proper place for the organ; and several essays were written, containing much learned disquisition on the subject. After the fire at York Minster some of the officers recommended the removal of the organ-screen from its situation: this proposition also occasioned much controversy, and produced several pamphlets and essays. (See *ROOD-LOFT* and *SCREEN*.)

**ORIEL, ORIOLE, ORYALL, ORYOLE**, amongst modern writers signifies a large bay, or recessed window in a hall, chapel, or other apartment. It usually projects from the outer face of the wall, either in a semi-octagonal, or diagonal plan, and is of varied designs and sizes. In large halls it usually extends from the floor to the ceiling, internally, and rises from the ground to the parapet on the outside; in other cases it constitutes only a small window, supported by corbels, or by masonry gradually projecting from the wall to the sill of the window. Much disquisition has been employed by antiquaries on the original signification, and etymology of the word. Mr. Hamper, in an able essay on the subject, in vol. xxiii. of *Archæologia*, adduces instances of six different applications of it; viz. 1, to a pent-house; 2, a porch attached to any edifice; 3, a gatehouse; 4, an upper-story; 5, a loft; and 6, a minstrel-gallery. The first of these—a pent-house, or covered way—he considers to have been the original and most ordinary application of the term; and, accordingly, conjectures that it may have been derived from *open-helan*, Sax.:—*over-hele* (by elision *o'er-hele*) being an established old English word, signifying to *cover over*. (See *HEIL*.) Some writers, supposing the name to have been always employed in its present sense, observe that an

oriel projects from an apartment, in manner of an ear from the head; or that it was formed for private conversation: hence they derive *oriel*, or *aurial*, from *auricularis*, Lat., belonging to the ear: others, supposing oriels to have been originally on the eastern sides of halls, trace their name from *oriens*, *orientalis*, Lat., the east, or source of light. Some writers consider them to be so called from having occasionally served as *oratories*; whilst others have sought the etymology of the word in the Hebrew tongue.

Fuller and Fosbroke assert, that the part of a monastery in which monks slightly indisposed were allowed to remain, was termed an *oriel*.

Milner (*Hist. of Winchester*, ii. 283.) properly distinguishes between the bow-window, and the oriel, or balcony-window: the former projected circularly, and was formerly called a compass, or embowed window; the projection of the latter was made up of angles and straight lines, forming generally the half of a hexagon, octagon, or decagon; and was more generally known under the denomination of the *bay-window*, the *shot-window*, or the *outcast-window*. The distinction, however, is not generally observed. In the *Squyr of Low Degrè*, an old poem published in *Ritson's Metrical Romances*, the word is employed with perhaps the nearest approximation to its present meaning:—

“ In her *oryall* there she was,  
Closed well with royall glas.”

See BAY-WINDOW, WINDOW, and PLATE of WINDOWS, *Du Cange v. Oriolum*, *Nares's Glossary*, *Fuller's Church History*, b. vi. p. 285, *Fosbroke's Brit. Mon.*, p. 236, *William of Worcester's Itinerary*, p. 89, *Warton's History of English Poetry*, i. 175, and *Pugin's Examples*, vol. ii.

OROLOGE, OROLOGIUM. (See CLOCK and HOROLOGE.)

ORTHOGRAPHY, *orthographia*, low Lat., *ορθογραφία*, Gr.; a word formerly used to denote the geometrical elevation of a building, or of any of its parts. (See ELEVATION.)

ORTHOSTYLE, *ορθος*, Gr., straight, or true, and *στυλος*, a column; any straight range of columns: a term suggested, to be used in that sense, by Mr. Hosking instead of *peristyle*.

OSMUND, bishop of Sarum from 1078 till 1099, completed the



cathedral which had been commenced by his predecessor, Herman.—*Britton's Cath. Antiqs., Salisbury*, p. 7; and *Dodsworth's History of Salis. Cath.*, p. 17.

OSTEL. (See HOSTEL.)

OSTRICH-BOARDE, occurs in the will of William Bruges, dated 1449. (See CLERE-STORY.) In accounts of Burcester, temp. Henry VI. is a charge for "vi *estregbords*, ii.s. iii.d." which Kennett renders *wainscots*.—*Antiqs. of Ambrosden*, p. 575; see also *Brayley and Britton's Anc. Pal. at Westm.*, p. 164.

OSWALD (St.), bishop of Worcester from 959 to 972, was translated to York, where he died in 993. In the year 983 he erected "a new cathedral" at Worcester, which was, however, destroyed in 1041 by the soldiers of Hardicanute.—*Britton's Cath. Antiqs., Worcester*, p. 10.

OVALO, OVOLO, from *ovum*, Lat., an egg: the same as ECHINUS, which see.

OVERAIGNES, gutters. On the rolls of parliament of the 14th Edward I. is a petition from Thomas of Northampton, merchant, for the payment of £34. 10s. 0d., due to him for lead furnished for the *overaignes* of the king's palace at Westminster.—*Rot. Parl.*, i. 378; *Brayley and Britton's Anc. Pal. at Westm.*, 112.

OVER-STORY, OVERHISTORYE, OVYSTORIE, an upper-story; the clere-story of a church.—*William of Worcester's Itin.*, pp. 78, 82, 222, &c.

OVERHARDE. Robert Browne, Comptroller to the Earl of Arundel (1509), directed his body to be buried "before the rood of Pity, in the *overharde*" of the abbey church of Faversham, in Kent.—*Nicolas's Test. Vet.*, 487.

## P

PADUA (John of), an architect named in warrants of Henry VIII. and Edward VI. By a patent, dated 1544, he is termed "*Devizor of his Majesty's Buildings*." Several payments are recorded to have been made to him by King Henry VIII., besides a grant of two shillings a day, which was confirmed by Edward VI. In a note to *Walpole's Anecdotes of Paint-*

*ing*, Dallaway states, that "John of Padua enjoyed the patronage of the Protector, Somerset; for whom, in 1549, he designed and built his great palace in the Strand. It is said to have resembled the mansion at Longleat, Wiltshire; which, according to a received tradition, was also erected under the superintendence of John of Padua." The same writer also attributes to him the design of Sion House, Middlesex. In the *Vetusta Monumenta*, vol. iv. the Porta Honoris, at Caius College, Cambridge, there delineated, is ascribed to the same architect. The real name of John of Padua, and his works abroad, if any, are totally unknown; unless, indeed, he was the same person known as John Thorpe. This idea is strengthened by the fact that plans of Somerset House, in London, and Longleat, in Wiltshire—the most generally acknowledged works of John of Padua—are amongst Thorpe's drawings in the Soane Museum. See *Rymer's Fœdera*, tom. xv. p. 34, *Walpole's Anecdotes*, by *Dallaway*, i. 216, *Britton's Arch. Antiqs.*, i. 106, 110, *Dallaway's English Arch.*, p. 352, and the article THORPE.

**PACE**, in the agreements for the *tomb* of Richard Beauchamp, Earl of Warwick, appears to have signified a step, or plinth, forming its basement: "a *pace* to be made round about the tombe, of like good marble, to stand on the ground; which pace shall contain, in thickness, vi. inches, and, in bredth, xviii. inches."—*Britton's Arch. Antiqs.*, iv. 12. The same word implies a step, or the distance from one foot to the other in the act of walking

**PAGODA.** (See TOWER.)

**PAINTED WINDOW.** (See GLASS and WINDOW.)

**PAINTING**, as an architectural accessory, appears to have been employed by artists in all nations, and in the earliest annals of the building art. That the ancient inhabitants of Egypt and Mexico used colours in adorning their temples is evident from the condition in which many of those buildings still remain; and that the Indians and other eastern nations practised a similar art, may be reasonably inferred. The Greeks, who carried the arts of design in architecture and sculpture to the highest degree of excellence, do not appear to have advanced that of painting to any thing like a similar

scale in the standard of taste. That they did apply colours to heighten and embellish their temples was affirmed by Stuart and Revett; but such practice has only recently attracted the especial attention of architects and antiquaries. Mons. Hittorff, of Paris, asserts, that colour was employed systematically on all the architectural members of Grecian buildings. A discussion and correspondence on the subject of such *polychromic*, or many-coloured embellishments has been carried on, in France, by M.M. Raoul Rochette, and Latronne; in Prussia and Germany, by the Baron Von Klenze, Dr. Kugler, and M. Chateauneuf; and, in London, by Messrs. Donaldson, Hamilton, Bracebridge, and others. The investigations made, and likely to be made, may probably be the means of ascertaining the principles involved, as well as some of the rules by which the practice was governed, and the effects which it produced. (See *Transactions of the Institute of Brit. Archs.*, i. 13, and *Woods's Letters*, ii. 237.)

The frescos, mosaics, and other decorations of the temples, baths, and dwellings in ancient Rome, fully prove that the effects produced by colour were not neglected by the refined and intellectual people of Italy. The names of some artists in this branch of decoration are recorded by Pliny.

Sudden and violent changes in the religious observances of a community are seldom favourable to the arts. Thus, on the introduction of Christianity, its professors avoided every thing approaching to ostentation in their places of worship. The Emperor Theodosius ordered the destruction of those images and pictures which had been employed and displayed by the Pagans; and the strictness of the new faith precluded the introduction of others. Paintings of religious subjects do not appear to have been employed in Italian churches until about the end of the fourth century; and then they were but little like realities—either from a fear that the copies might be revered instead of the abstract qualities they delineated; or, more probably, from want of skill in the monks who produced them. Human figures, and even the Deity, were represented as stiff, inanimate, and ungraceful in form, but glittering with the most gaudy colours and gilding. Gradually, however, paintings and mosaics were improved in style and character, and were more generally introduced; until, on the revival of art, some of its most celebrated

professors were employed to decorate palaces and churches. The works of Michael Angelo, Raffaele, and other eminent painters, still adorn the palatial and ecclesiastical edifices of Rome. In England the same process, though later in each of its successive stages, took place. The introduction of paintings has been attributed to Benedict Biscopius, and to St. Augustine; and some examples of very early date have been found in the abbey church at St. Alban's, and in Winchester Cathedral. Walpole, in his *Anecdotes of Painting*, has furnished much valuable information on the early history of English painting, by which it appears that oil was employed for mixing colours in England before the alleged discovery of it by Van Eyck. Painted and gilded roofs, altar-pieces, monuments, screens, &c. were of frequent occurrence till the end of the fifteenth century; but, although this species of architectural decoration was frequently adopted to increase the effect of a building, paintings of scriptural subjects on walls, panels, and tablets, were of more ordinary occurrence. These were distinguished by richness of colour, and an almost total absence of shadow. In the royal palace at Westminster, the polychromic art seems to have been introduced, perhaps, more extensively than in any other edifice. (Ample and interesting notices of the decorations of St. Stephen's Chapel, the Painted Chamber, and other parts of the palace, will be found in *Brayley and Britton's Anc. Palace at Westm.*; an account of St. Stephen's Chapel published by the *Society of Antiquaries*; *Britton's Arch. Antiqs.*, vol. v. &c.; see also *Arch. Antiqs.*, vol. iv. p. 11.)

The reformation, in the time of Henry VIII., may be said to have produced a similar effect to that of the introduction of Christianity. Paintings were again banished from churches; nor—except during the sixteenth and seventeenth centuries, on monumental figures,—have they since been admitted into them. But the mansions of the Tudor period were ornamented with painted and gilded ceilings, friezes, panels, and similar details. Charles I. employed Rubens to paint the ceiling of the Chapel Royal, at Whitehall; and Verrio was engaged by Charles II. on ceilings and staircases at the royal palaces, as well as by different noblemen. Laguerre was also a popular painter of ceilings at the same time. The works of the two last-named artists were emulated and

surpassed by Sir James Thornhill, in St. Paul's Cathedral, and in Greenwich Hospital: but since his time the practice of architectural painting has declined.—See *Woods's Letters*, vol. i. p. 277; *Britton's Cath. Antiqs.*, Exeter, p. 96; *Carter's Anc. Sculpture and Painting*, new edit. p. 46, ut sup.; and the articles CLOISTER (*Campo Santo*), FITZ-ODO, FRESCO, ODO THE GOLDSMITH, PICTURE, and TABLE.

**PALACE**, **PALES**, **PALEYS**, *palais*, Fr., *palatium*, Lat., *palazzo*, Ital., *palacio*, Sp., *pfalz*, Ger.; a large and magnificent mansion; the house of a monarch, pope, prelate, or other distinguished personage. To trace the history of palaces is to give the history of architecture; for, wherever civilisation and art has prevailed, palaces have been built. From the Pharaohs of Egypt to the monarchs of the present age their civic and rural dwellings have ever been amongst the most distinguished architectural works of the respective countries. Connected with a vast temple of Egypt it is supposed that the palace vied with the sacred edifice. In Greece we may also infer the same: and it is known, both by architectural remains and the records of history, that the papal and imperial mansions of Rome were large, splendid, and replete with every luxury. According to some critics the word *palatium* is derived from the house, or its site, of the Roman emperor Augustus, on the Palatine Hill. Henceforward monarchical residences were called palaces: in modern times the title has extended, by courtesy and custom, to the mansions of a pope, cardinal, duke, an archbishop, and a bishop. In modern times the monarchs and rulers of different empires and states occupy mansions of varied, but of the most imposing architectural skill and adornment. Those of Rome, Russia, Paris, Vienna, Madrid, Berlin, and other cities, are amongst the most splendid buildings of the respective countries; and it cannot but excite the surprise and regret of the English historian that, excepting the noble castle of Windsor, the British monarch has not a palace worthy of the national character, and the national wealth. Some remains of episcopal palaces are still to be seen at Wells, Peterborough, St. David's, in Wales, and at Elgin, in Scotland.

**PALL**, from *pallium*, Lat., a cloak; an article of dress eagerly sought, and extravagantly paid for by metropolitan bishops

and archbishops in former times. It was only to be obtained from the pope, and was worn solely on the most solemn occasions.—See *Dodsworth's Salisbury Cath.*, p. 18.

**PALM-CROSS.** (See **CROSS.**)

**PANE**, *paneau*, *pan*, Fr., from *pannus*, Lat.; a word employed in old documents to denote any *one* of many divisions. The side of a spire, or tower, or the front of a building, as well as each side of a court or cloister, are so named. Thus, in the Will of King Henry the Sixth, the north "*pane*," or front of the college of Eton is mentioned. It also implied the light (see **LIGHT**) of a mullioned window, and still applies to a piece, or square of glass in a window. *Paned*, according to Mr. Willson, signifies composed of broad strips of different colours, either in paintings or tapestry.—*Glossary to Pugin's Specimens*. *Pane*, "a piece of any thing in variegated works; a pane of cloth," or counterpane.—*Donne*. See *William of Worcester's Itin.*, and *Kempe's Loseley MSS.*, p. 68.

**PANEL**, *paneau*, Fr., *panellum*, low Lat.; a space, or compartment on a ceiling, or wall, enclosed within a raised margin. (See **COFFER** and **LACUNARIA**.) On monuments and fonts panels are found of a very early date; and the arcades beneath the windows of Norman and early pointed churches may be considered as the first examples of panelling in buildings. (See **PLATE I.** of **ARCADES**.) For another early specimen of panelling, the **PLATE** shewing compartments of Salisbury Cathedral may be referred to. The parapet of that building is ornamented by a series of trefoil-headed panels. The era in which panelling became most general and elaborate in England is that of the Tudors—from about 1400 to 1500: during which period edifices abounded with this species of decoration; as may be seen in the chapels of King's College, Cambridge; of St. George, Windsor; and of Henry VII., Westminster; also in Redcliffe Church, Bristol; and many other Somersetshire churches. The varied designs of panels constitute a subject of great beauty and interest. From the plain and simple specimens of the Norman and early pointed class, to the very elaborate ones of the time of Henry VIII., there will be found an almost infinite number of different and beautiful designs. Within a square frame is often included a diamond, a circle, a

quatrefoil, a rosette, a fleur-de-lis, a shield, a bust, a rebus, or other moulded ornament or device. (See pl. 36 of *Pugin's Specimens*, vol. i., and pl. 74 of *Britton's Arch. Antiqs.*, vol. v.) During the reign of Elizabeth, and afterwards, the walls of apartments were lined with wainscoting, which, as well as the ceilings, were divided into rectangular panels, sometimes plain, but oftener ornamented. The *napkin panelling* is of the same era. (See *Hunt's Exemplars of Tudor Arch.*, p. 13, and the articles *SEELING*, *TIMBER-BUILDING*, and *WAINSCOT*.)

**PANT**, a reservoir, or conduit: so called in a grant by Thomas Billingham to the corporation of Durham (dated in the 15th century), in which it was engaged that the water of a spring should be conveyed to "the *pant*, or reservoir" in the market-place of that city. (See *Beauties of England and Wales*, p. 97, and *CONDUIT*.) The word is still common on the borders of England and Scotland, and denotes the mouth of a well, or fountain. Some old erections over conduits in Newcastle-upon-Tyne are called *pants*.

**PANTHEON**, from *παν*, Gr., all, and *θεος*, god; a temple dedicated to all the gods. One of the most celebrated edifices of Rome, formerly so dedicated, but now used as a Christian church, is called *the Pantheon* by way of pre-eminence.—See *Forsyth's Italy*, i, 161, and *Burgess's Antiqs. of Rome*, ii. 86.

**PARADISE**, a name formerly common for any favourite place; as a garden, a library, or a study: a *great* and a *little* paradise are sometimes named in the same house. Leland (*Itin.* i. 48, 58) mentions a *paradise* at Leckingfield manor-house, and another at Wressel Castle, Yorkshire. A plot of ground, at the north-east angle of Winchester Cathedral, and a garden which belonged to the White Friars' Monastery, at Oxford, are both named Paradise.

**PARAPET**, compounded from the Greek preposition *παρα*, against, near to, or before; and the Italian word *petto*, from the Latin *pectus*, the breast. Originally a military term, applied to the low walls, or breast-works on the terraces of a castle, or other fortification: applied generally to a low wall bounding a terrace, balcony, or bridge; and to that part of the wall of a building which stands above the springing of a

roof, and guards a gutter. The word also applies to the uppermost edge of a screen, or monument, when it resembles that of a building. When a parapet is divided by crenellations, it is said to be embattled, or is termed a battlement. (See BATTLEMENT.) This member of a building frequently projects from the wall on a corbel-table, as shewn in figs. 7, 8, 9, and 10, in PLATE of CORBEL-TABLES: its face is sometimes ornamented with tracery, divided into panels; and, when the latter are cut away, and only the mouldings left, the parapet is said to be open, or pierced. The forms and decorations of parapets frequently differ from the general style of the buildings they belong to, as parapets were frequently added to the latter at different periods. Anglo-Saxon and Norman parapets are plain and simple; whilst those of the fourteenth and fifteenth centuries are highly ornamented. (See PLATES of COMPARTMENTS of *Durham, Salisbury, and Exeter Cathedrals*; of *MARKET-CROSSES*, and *TOWERS and SPIRES*.) Embattled parapets crown the walls of most ancient castles, and are also seen in many large churches. Both these, and perforated parapets are of various design, and some of them are very rich and elaborate in detail. On the summit of Boston Church Tower, Lincolnshire, is a parapet with four tiers of pierced compartments rising, at the centre, to a pediment; and on that of Skirlaw Church, Yorkshire, each division of the parapet terminates in a finial with crockets. The chapels of St. George, Windsor, of King's College, Cambridge, and of Henry the Seventh, Westminster, contain some highly enriched perforated parapets. At regular intervals along the copings of some specimens are groups of sculptured figures: and over the front parapet of the porch of King's College Chapel, Cambridge, are small ornamented gables. (See ENGRAVED TITLE.) Examples of almost every variety of parapet may be found in the plates illustrating the author's *Arch. Antiqs. of Great Britain* (see index in vol. v.): also in his *Cathedral Antiqs. of England*, and in *Pugin's Specimens, and Examples of Gothic Arch.*

**PARCLOSE**, a word occurring in the agreements for the Beauchamp Chapel, Warwick. "The carpenters do covenant to make and set up, finely and workmanly, a *parclose* of timber



about the organ-loft, ordained to stand over the west dore of the said chapell."—See *Britton's Arch. Antiqs.*, vol. iv. p. 11, pl. iii. A small balcony, or gallery still remains over the doorway, and is supposed to be part of the parclose.

PARELL. In accounts relating to the Tower of London (24th Henry VIII.) are the following words:—"for the setting of vij new *parells* in vij chymneys of the foreseid chambre, of Rygate stone, ev'y *parell* v. fote in wydnes."—*Bayley's Hist. of the Tower*, pt. i. app. p. xxix.

PARGETTING, a peculiar kind of finished plaster-work, for external and internal walls, with raised, or indented patterns: much used in houses of the Tudor period. "The plaisterers bath *p'gitted* the gallery w'in and w'oute." (Accounts temp. Henry VIII., in *Bayley's Hist. of the Tower*, pt. i. app. p. xviii.) "Opus albarium" is defined in *Abr. Heming's Nomenclature*, p. 198 b. as "white liming worke, or *par-getting* worke." Plasterers are still termed *pargetters* in some parts of England.

PARLOUR, PARLOR, PARLER, *parloir*, Fr., from *parler*, to speak; *parlatorio*, Sp. and Ital.; a room in a convent where the monks assembled for conversation, and received visitors: the *speche*, or *speke-house* of certain old documents. (See LOCUTORY and SPECHE-HOUSE.) *Summer* and *winter parlours* are mentioned in old household accounts. For details of the furniture of parlours temp. Henry VIII. see *Hunt's Exemplars of Tudor Arch.*, p. 144.

PARQUETRY. (See MARQUETRY.)

PARSONAGE-HOUSE, a building in the vicinity of a church, occupied as the abode of the incumbent. Whitaker, in his *Ancient Cathedral of Cornwall*, ii. 135, states, that parsonage-houses were frequently called *colleges*, because they contained a "collegiate kind of family, and a collegiate kind of school." They were often embattled and fortified, and had various appendages, including, in some instances, a small chapel, or oratory. (See MANSION and SCHOOL.)

PARVIS, PARVISE, PERVYSE, an old term of very obscure derivation. It appears to have signified a porch, portico, or court of entrance to a large church, or palace. Dugdale mentions the "*pervyse*" of St. Paul's Cathedral. Whitaker,

in his *Ancient Cathedral of Cornwall*, i. 149–155, discusses, at some length, the derivation of the word, and the purposes to which the parvis was applied. The room over a porch is called a parvis by some writers. Whatever its situation, however, it seems to have been sometimes devoted to the holding of a court, at which lawyers attended, and also as a school for the religious instruction of children. (See PORCH.)

“A Sargeant at Law ware and wise,  
That had often been at the *parvyse*.”

CHAUCER.

PASCHAL, according to Davies (*Ancient Rites and Mon. of Durham Cath.*), was the name of a handsome monument set up in the choir of that cathedral, from Maunday Thursday till the Wednesday after Ascension-day. It extended nearly the width of the choir, and reached almost to the vaulting. On the top was placed “a great, long, squared taper of wax, called the paschal (taper), having a fine convenience through the roof to light the taper.” The *paschal lamb* was often represented in sculpture and painting, in churches; also on monastic furniture, &c.

PASSAGE, *passage*, Fr., *pasage*, Sp., *passagio*, Ital.; a corridor; a narrow enclosed part of a building leading from one room to another. (See CORRIDOR.)

PATAND. In the agreements for constructing the desks in the Beauchamp Chapel, “*reredoses of timber*, and *patands of timber*,” are mentioned. Willson supposes the patand to be the sill, or plinth on which the rest of the timber-work is framed: from *patin*, or *patte*, Fr., the base of a pillar.—*Britton's Arch. Antiqs.*, iv. 11, *Glossary to Pugin's Specimens*, *Cotgrave's Dict.*

PATERA, Lat., according to some writers, a goblet, bowl, urn, or cup, used by the Romans in their sacrifices; others define it as a shallow dish, or flat circular vessel, similarly employed (see *Archæologia*, index to fifteen volumes). In architecture, the word signifies a circular sculptured ornament, resembling the instrument last named, which was introduced in the friezes of temples and other ancient buildings. On the arch-mouldings of some Anglo-Norman churches, a similar ornament is met with. Examples from Malmesbury Abbey Church, Wiltshire; Barneck Church, Northampton-

shire; Steyning Church, Sussex; and Lullington Church, Somersetshire, are engraved in the third and fifth volumes of *Britton's Arch. Antiqs.*

**PATESLE** (Thomas), archdeacon of Ely, is supposed to have erected the chancel of Great Shelford Church, Cambridgeshire—and probably the whole edifice—between the years 1396 and 1411.—*Lysons's Mag. Brit., Cambridgeshire*, p. 296.

**PATRONE.** (See **PATTERN.**)

**PATTERN**, a drawing, or model for the guidance of workmen. Nearly all the work connected with the Beauchamp Chapel, Warwick, and the tomb of the Earl of Warwick, its founder, was covenanted to be done “according to *patterns*.” In the glazier’s contract, it is stated that these “patterns, in paper,” after their delivery to the contractor, by the earl’s executors, should be “newly traced and pictured by another painter, in rich colors, at the charges of the said glazier.” The patterns for the images on the tomb are particularly mentioned as “of timber.”—*Britton's Arch. Antiqs.*, vol. iv. 11–14. In an estimate for the tomb of King Henry VII., at Westminster, the first item is “for makinge the *patrones* in timber.”—*Neale and Brayley's Westm. Abbey*, vol. i. p. 55. (See **MODEL**, **MOLD**, **PLOT**, **PORTRAITURE**, and **VIDIMUS**.)

**PAULINE LE PEYVERE**, steward of the household to King Henry III., built a castellated house at Toddington, in Bedfordshire, which, according to Matthew Paris (p. 281), excited universal admiration for its extent and magnificence. The wages of the artificers employed are said to have amounted to ten marks in every week.—*Walpole's Anecdotes*, by Dallaway, i. 36, *Lysons's Mag. Brit., Bedf.*, 143.

**PAULINUS**, sacrist of Rochester Cathedral from 1125 till 1137, is stated to have built the church of Friendsbury, in Kent.—*Thorpe's Custumale Roffense*, p. 162.

**PAVEMENT**, *pavimentum*, Lat., from *pavio*, to beat; the Roman *pavimentum* being the earthen floor of a room, beaten, or rammed, to make it hard and consistent. The modern use of the word is to denote a layer of stone, brick, or other hard material, forming the floor of a room, court, passage, or road. In this sense pavements are contemporaneous with the buildings of the oldest civilised nations. The Grecian temples were

usually paved with slabs of marble, as were also the earliest and largest buildings of the Romans; but, as the latter people increased in wealth and luxury, they became additionally ostentatious in all their architectural works. Some of the mosaic pavements in the Roman baths, temples, palaces, and even villas, were of costly materials, and of most elaborate workmanship. Engraved representations of several of them have been published by Comte Alexander de la Borde, and by the late Samuel Lysons; the latter, in a very interesting work entitled *Reliquiæ Romanæ*. His volume, also, on the Roman *Antiquities at Woodchester*, in Gloucestershire, contains delineations of some magnificent specimens. In imitation of these splendid and laborious works, the Christian architects of the middle ages laid down very curious and costly pavements before high altars, and shrines; also in chapter-houses, lady-chapels, monumental chantries, and other parts of their sacred edifices. These pavements were generally composed of glazed and coloured bricks, of different sizes; but in Westminster Abbey Church, small cubical dies, or tessera, each of a single colour, were employed, forming what is usually termed a mosaic. The tiles and tessera were baked almost to vitrification, and were calculated to resist moisture and friction for a great length of time. The Roman tessera were mostly small dies, or pieces of stone and brick from half an inch to two inches square; whilst the tiles employed by the Christian architects were of various sizes, forms, and materials. They were evidently either cast in moulds, or worked by the hand to fit into, and form parts of given patterns. An oven, or kiln adapted for baking such paving tiles was discovered at Great Malvern, in Worcestershire, a few years since: it is represented and described by Harvey Eginton, Architect, in *Card's Dissertation on the Antiquities of Great Malvern*, 4to. 1834. Some tiles were painted on the surface, the colours being burnt in; whilst others appear to have had the coloured figures inserted into stamped, or indented lines. The colours chiefly employed were yellow, green, dark red, brown, white, and sometimes blue: and the patterns represented comprised circles and other geometrical forms; coats of arms of founders and benefactors; scrolls, wreaths, and rebuses; griffins, spread eagles, and other heraldic animals; flowers

and foliage; mazes, or labyrinths of the most intricate nature, and spreading over numerous tiles, to the extent, sometimes, of ten feet in diameter; with figures of knights, ecclesiastics, and other personages. In a palace at Caen, supposed to be of the time of King John, there was a curious pavement, formed chiefly of coats of arms, and a labyrinth: it is described in *Ducarel's Anglo-Norman Antiqs.*, pp. 59, 60. In several parts of Great Malvern Church are numerous tiles ornamented with arms, letters, &c.: others at Harrington, in Northamptonshire, York Cathedral, and elsewhere, are represented in coloured prints published in 1801, by William Fowler of Winterton. The chapter-house at Salisbury is paved with tiles, having griffins, &c. upon them; and other curious examples remain in Gloucester Cathedral, the church of St. Mary-Ottery, Devonshire, and in many parochial churches in different parts of England. The design and construction of a curious pavement, in the Priors' Chapel, at Ely, are exhibited in the tenth and fourteenth volumes of the *Archæologia*. In the year 1449, William Bruges, Garter King-at-Arms, bequeathed a sum of money for "*paving* the hole chirch (of St. George, at Stamford), body and quere, with broad Holand tyle." The pavement of the Beauchamp Chapel, at Warwick, is laid in black and white diagonal squares, according to the original contract, dated in 1457; by which it was stipulated to be of "good and well coloured marble, in pieces of two inches thick, and of a convenient breadth." That of Henry the Seventh's Chapel is also in diagonal squares of black and white marble, being the gift of the Rev. Henry Killebrew, who died in 1699.

The paving of *roads and streets* with stones and other hard materials is of remote antiquity. Mr. Donaldson, in the supplementary volume to *Stuart's Athens*, in describing the entrance to Messene, distinguishes the Greek from Roman street pavements; considering the former to have consisted of oblong, and the Roman of polygonal blocks of stone. "The latter were of immense thickness, having the interstices of the angles filled with flints, and wedges of iron and granite, thus resembling the vertical face of a Cyclopean wall." Part of the Via Appia, near Albano, presents a fine specimen of this method of paving. The carriage-

ways of Pompeii were paved with lava, having a raised footway on each side. It appears that the streets of London were not paved at the end of the eleventh century. In 1315 and 1353, writs were issued by the king, commanding the repair of the road, or pavement—"pavagium"—between Temple Bar and the palace at Westminster; the expense of which was to be defrayed by local rates and tolls. Holborn and other streets were first paved in 1417, and many more in the reign of Henry VIII.

For fuller details of the above facts, and for information on collateral points, see the articles BLEO-STANING, BRICK, MOSAIC, TESSERA, and TILE; *Blakeway and Owen's History of Shrewsbury*, vol. ii. p. 74; *Nicolas's Testamenta Vetusta*, p. 267; *Britton's Arch. Antiqs.*, vol. iv. p. 12; *Brayley and Britton's Anc. Palace at Westm.*, pp. 129, 222; *Fosbroke's Enc. of Antiqs.*, pp. 29, 105; *Dallaway's Heraldic Enquiries*, p. 107; *Forsyth's Italy*, vol. i. pp. 119, 121, and 157.

**PAVILION**, properly signifies a small insulated building; also a projecting part of a large building. The name is given to the monarch's palace at Brighton.

**PAVY, PAVICE, PAVISE**, a shield sufficiently large to cover the whole body. "Paid for xix pavics of steel, and other ware, xxxiiij.li. xij.s. viii.d."—*Privy Purse Expenses of Henry VIII.*, p. 5.

**PAX**, a small tablet, book, or other article, having a representation of the crucifixion, which was kissed during mass by the Roman Catholics. So named from the practice being a substitute for the primitive kiss of *peace* (*pax*, Lat., peace). In an inventory of the jewels, &c. belonging to St. Mary Magdalen's Church, Bermondsey (dated 6th Edward VI.), "ii lattyn pyxsys (pixes), and ii paxsys (*paxes*), of copper," are mentioned.—*Kempe's Loseley MSS.*, p. 168. (See **Pix**.) The commonalty of the town of Louth, in Lincolnshire, being indebted upwards of £36 to the alderman and brethren of the guild, "laid in pledge with the said aldermen and brethren, two silver crosses, one of their best chalices, and their silver *pax*."—*Archæologia*, x. 79. The *pax* was also known as the *osculatory*.—*Johnson's Eccles. Laws*.

**PEDESTAL**, from *πους*, Gr., a foot, and *στυλος*, a column; *piédes-*

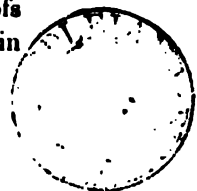
*tal*, Fr., *pedestallo*, Ital.; an insulated basement, or support for a column, a statue, or a vase. The pedestals supporting ancient statues, or columns of the classical orders, are usually divided into three parts—the *base*, the *dado*, and the *cornice*, or *surbase*. (See under each word.) In Christian architecture, the pedestal is chiefly employed for supporting a statue in a niche. Fig. 10, in the accompanying PLATE of BRACKETS, partakes of the most ordinary form of pedestal employed in this class of architecture. The word is spelt "*pedistory*," in the agreements for repairing Coventry Cross, dated 1668. —*Britton's Arch. Antiqs.*, i. 16. (See PERCH.)

PEDICULUS, low Lat., a prison in which the feet were kept in chains.—*Fosbroke's Enc. of Antiqs.*, p. 445. (See PRISON.)

PEDIMENT, in classical architecture, that triangular part of a portico, bounded by the top of the entablature and the sloping edges of the roof. The Roman architects made their pediments of much loftier proportions than the Greeks; over the doorways and windows of their later works they introduced broken pediments, or small triangular ones, and others forming segments of circles. In Christian architecture, the ends of sloping roofs are more generally termed *gables*, and are still more lofty than those of the Romans. The gables of the east and west fronts, and of the transepts of large churches, were usually much decorated and enriched with windows, statues, sculpture, and panelling. Over the principal doorways, and also over the windows of continental cathedrals, most elaborate gables are often introduced. Of this practice an English example is to be found in the west doorway of York Cathedral, delineated in one of the annexed PLATES of DOORWAYS. (See GABLE and TYMPANUM.)

PEEL, PEEL-TOWER. (See TOWER.)

PEND. "The roof is arched, being what is here called a *pend*, and covered with flag-stones." (*Grose's* description of Seton Church, in *Antiqs. of Scotland*, i. 66.) Mr. Willson, in *Glossary to Pugin's Specimens*, observes upon this, that a *pend* is "a roof vaulted with masonry, but not groined." (See GROIN and VAULT.) He further remarks, that "roofs entirely constructed with stone were anciently common in Scotland."



**PENDANT**, from *pendens*, Lat., hanging; an ornament suspended from the roof of a building in the later class of Christian architecture. Pendants, or pendentives, as they are called by some writers, are, in many instances, large, of considerable weight, and elaborately decorated. In Henry the Seventh's Chapel, Westminster, there are many beautifully panelled, and ornamented with foliated mouldings; other examples have niches and figures in their sides, minute buttresses, pinnacles, and other ornamental details. The timber frame-work of the roof of Crosby Hall has a series of enriched pendants along its centre. One of them is represented in PLATE I. of ARCHES, at fig. 20. In Roslyn Chapel, Scotland, are some of the most remarkable examples remaining. These are of varied design, covered with foliage, and some of them have a number of sculptured figures. Pendants are often attached to the ends of the hammer-beams in timber roofs, as in the halls of Wollaton and Eltham. A fine foliated pendant from the roof of the Lady-chapel, at Caudebec, in Normandy, is represented in *Pugin's Arch. Antiqs. of Normandy*. The cathedral, and the colleges at Oxford, contain many varieties. Pendants are also found in canopies to niches, tabernacles, and tombs. In the contract for the nave of Fotheringhay Church (*Dugdale's Monasticon*, new edit. vol. vi. pt. iii. p. 1414), it is agreed that "the pillars and chapetrels that the arches and *pendants* shall rest upon, shall be altogedir of freestone." This is supposed, by Mr. Willson, to refer to the timber arches of the roof; as "the springers of arches resting on shafts, or corbels, are called *pendents* by ancient writers."—*Glossary to Pugin's Specimens*.

**PENDENTIVE**. (See PENDANT and VAULT.)

**PENITENTIARY**, a small house in which a penitent confined himself. (*Fosbroke's Enc. of Antiqs.*, p. 695.) That part of a church to which penitents were admitted during service is sometimes called by the same name. (See GALILEE, and *Hoare's Giraldus Cambrensis*, vol. ii. p. 29.)

**PENTASTYLE**. (See PORTICO.)

**PENTEYS**, a pent-house. In an account of repairs at Stafford Castle (30th Henry VI.), are the words for mending "unius



*pentey's* supra gradus inferioris garet't' ibidem."—*Archæologia*, vol. xxiii. p. 106. The modern word pent-house is a corruption of *appenticiæ*, Lat., attached, or supplemental buildings. *Appenticiis* and *pentices* occur in old manuscripts.

PENY (John), abbot of Leicester, erected certain brick buildings at his abbey. He was afterwards bishop of Carlisle, and died in 1520.—*Leland's Itin.*, vol. i. p. 18.

PERCH, PERK, PEARCH, *pertica*, Lat., a small projecting beam, corbel, or bracket, near the altar of a church, ornamented on festivals with statues, reliquaries, &c. Mr. Willson mentions tabernacles with *perches*; considering the latter as synonymous with pedestals. He also states that "*pearcher* was an old term for a large wax candle formerly used in churches."—*Glossary to Pugin's Specimens*.

PERCLOSE. (See PARCLOSE.)

PERGETTING. (See PARGETTING.)

PERIBOLUS, περι, Gr., around, and βάλλω, to throw, or gird; an enclosure; also the wall surrounding the precincts of a temple.

PERIPTERAL. (See TEMPLE.)

PERISTYLE, περι, Gr., around, or about, and στυλος, a column; a range of columns surrounding any edifice, whether circular or quadrangular; also a range of columns in almost any situation when they do not form a portico. In the latter sense Mr. Hosking suggests the employment of the word *orthostyle*. (See ORTHOSTYLE.)

PERPENDICULAR STYLE, a name adopted by Mr. Rickman in classifying the ecclesiastical architecture of England, to designate its latest variety: viz. that prevalent from 1377 to 1546, a period of about 170 years. He remarks that few, if any, entire buildings were executed in this manner later than the reign of Henry VIII.; but that, in additions to previous works, and in rebuilding, it was employed—though often much debased—as late as 1630 or 1640. "The name," he states, "clearly designates this style; for the mullions of the windows, and the ornamental panellings, run in perpendicular lines. Many buildings of this style are so crowded with ornament as to destroy the beauty of the design. The carv-

ings are generally very delicately executed."—*An Attempt, &c.* 4th edit. p. 44. Mr. Willson, in *Pugin's Specimens*, vol. ii. p. 14, remarks, "The sound of this term seems rather barbarous at first; but the analogy on which it is formed is fair and scientific. The extent of its application by Mr. Rickman seems liable to certain objections, founded on the striking difference of style which the obtuse arch produced, after the middle of the fifteenth century." In *Britton's Chronological History of Christian Arch. in England*, p. 170, are the following observations:—"The term perpendicular gives no idea of the increased expansion of windows, nor of the gorgeous fanlike tracery of the vaultings, nor of the heraldic nature of the enrichments, which peculiarly distinguished this period; neither does it convey any information of the horizontal lines of the doorways, nor of the embattled transoms of the windows, nor of the vast pendants suspended in mid air, that constituted such important features in this class; and, in fact, combined with its other variations, render it impossible to be properly characterised by any single and particular phrase." The buildings of the period alluded to have also been designated by the appellations of *Florid*, *Pointed*, and *Ornamented Gothic*; the names *Tudor* and *Elizabethan Architecture* also indicate the works of different parts of this era.

**PERPENT-STONE, PERPIN, PERPENDER**, *perpins, perpeigne*, Fr., a long stone extending through a wall, with both ends exposed and smoothly wrought. Two walls, dividing part of the nave of Fotheringhay Church from the aisles, are called *perpyn-walls* in the original contract (*Dugdale's Monasticon*, new edit. vol. vi. pt. iii. p. 1414); probably from their being wrought on both sides. *Perpender*, a coping stone.—*Johnson's Dictionary*.

**PERSIAN ARCHITECTURE.** (See **ARCHITECTURE**.)

**PETER OF COLECHURCH.** (See **COLECHURCH**.)

**Pew**, *piou*, Fr., probably from *appui*, a prop, stay, support; an enclosed seat in a church, said to be derived from *puye*, a Dutch word. Before the Reformation in England, people generally knelt during the services of the church: the congregations are also represented in old prints and drawings as

standing, or sitting on the floor. Chairs and other movable seats were and are generally employed in the Roman Catholic churches. Fixed benches appear to have been but seldom used before the Reformation; and pews, in their modern acceptation, not until long afterwards. An enclosed seat, however (and sometimes a stall and desk), was generally provided for the patron of the church. This mark of distinction is noticed in documents as old as 1240; the pew so occupied being sometimes called a *cage*. In 1450, William Bruges, Garter King-at-arms, bequeathed a sum of money for "*puying*" a church; but, though the word was then used, it probably meant only benches with backs, but without doors. In 1458, we have another bequest for "*puyinge*," besides many before the Reformation for "*seating*" churches. In 1502, legacies were left for "*stolyng*," or providing stools, or benches, for a church; and, in 1582, another church was ordered to be provided with *formes*. Formerly there were the *shriving pews*, or confessionals; and *reading pews*, or lectionaries. Stow, in 1599, describes as *pewes* what appear to have been only a set of uniform benches. Blakeway and Owen say that the use of *pews* (as at present formed) is "a practice unknown to every church on the Continent, except for the magistracy and lords of manors," and that the Germans and French have no word synonymous with *pew*. Separate pews were sometimes allowed to sick persons and brides.—*Surtees's Durham*, vol. ii. p. 145. See *Blakeway and Owen's Shrewsbury*, ii. 357; *Warton's Kiddington*, p. 12; *Blomefield's Norfolk*, iii. 511; *Kennett's Antiqs. of Ambrosden*, 596; *Whitaker's Whalley*, 227; *Lysons's Mag. Brit., Cheshire*, 492.

**PEW** (our Lady of the); our Lady *de la Pue*, &c. (See **LADY-CHAPEL**.) This phrase is derived from *pue*, Fr., dim. of *pitié*, and signifies our Lady of Pity. An engraving from a sculptured figure of our Lady of Pity, in Battlefield Church, Shropshire, will be found in the 14th volume of the *Archæologia*. Messrs. Blakeway and Owen incorrectly state that the chapel of our Lady of Pew, in the old palace at Westminster, was so called from the *well* (*puits*, Fr.) near which it stood.—*History of Shrewsbury*, ii. 357.

**PHAROS, PHARUS, PHARUM**, from *φῶς*, Gr., a light; a light-

house, watch-tower, or beacon. A tower of Roman workmanship, within the precincts of Dover Castle, is called a pharos; and is supposed to have been built as a watch-tower by the Roman conquerors of Britain. Engravings and an account of this building are published in *Stukeley's Itinerarium Curiosum*, vol. i. p. 102, and an elevation of it, in the accompanying PLATE of TOWERS. In old churches *pharus*, or *pharum*, was the name of a branch candlestick, lamp, or chandelier, to suspend, or support a number of lights. (See FAROSSUM, TOWER, and *Fosbrooke's Enc. of Antiqs.*, p. 282.)

PHANE, VANE. (See FANE.)

PIAZZA, Ital., an open space, or square: corruptly applied in England to an arched way, or covered walk, supported on one side by piers, pillars, or columns, and arches; as that surrounding the quadrangle of the late Royal Exchange, and that which bounds part of Covent Garden Market.

PICTS-HOUSE, a name applied to a peculiar sort of building, different examples of which are said to have been raised by the Picts before and after their arrival in Britain. Picts' houses are frequently found in the Islands of Scotland: they were circular in plan, and of conical shape, with an opening at the top. Large stones, without cement, were employed in their construction. The internal area was often considerably less in diameter than the thickness of the wall, within which were sometimes staircases, and small cell-like rooms. In *Roy's Military Antiqs.* is a ground-plan and view of one called Arthur's Oon, or Oven.—See *Barry's Orkney Islands*; and *Pennant's Tour in Scotland*, vol. iii. p. 229.

PICTURE, the painted representation of any object. In old writings the word is variously applied. "*Pictors*," or monumental effigies, of white marble, and of brass, are mentioned in wills and other documents. "The burial-chapel of the family of Heneage, at Hainton, Lincolnshire, retains its old name of '*The Picture House*' from the monuments with painted effigies within it. Portraits in stained glass were also called *pictures*."—*Willson, in Glossary to Pugin's Specimens*; see also *Nicolas's Testamenta Vetusta*, and the articles EFFIGY, PORTRAITURE, and TOMB.

PIER, *pierre*, Fr., a stone; a mass of brickwork, or masonry

between the arches of a bridge; also between windows, and arches, in other buildings. It is sometimes, though improperly, applied to the cylindrical pillars of the churches of the Normans. Large rectangular masses, properly called piers, and generally with attached pillars, or pilasters, are seen beneath arches in the naves of St. Alban's Abbey Church, in Brixworth Church, and in other early Christian edifices. (See *PLATE, COMPARTMENT of Durham Cathedral*, interior, 11.) A construction of stone projecting into a large river, or the sea, to protect a harbour, or form a landing-place, is also termed a *pier*. (See *MOLE*.)

**PIETRO CAVILINI**, an artist employed by King Henry III., and his successor at the end of the thirteenth century. An inscription on the shrine of Edward the Confessor, in Westminster Abbey Church, mentions him as "Petrus duxit in actum Romanus civis." Besides this shrine, and that of the martyrs, Simplicius and Faustina, now at Strawberry Hill, the tomb of King Henry III., also at Westminster, are acknowledged as his works. These are in a debased Roman style, and are remarkable for their mosaic decorations. Walpole suggests that he designed the "Queen's Crosses;" but this is by no means probable.—*Neale and Brayley's Hist. of Westminster Abbey*, vol. ii. p. 70.

**PILASTER**, *pila*, Lat., a pillar, and *astro*, Ital., indicating an inferiority; *pilastre*, Fr., *pilastra*, Sp.; an inferior sort of square pillar, usually inserted in a wall, and projecting a little from its surface.

**PILASTER-MASS**, **PILASTER-STRIP**, terms employed by Professor Whewell in his *Arch. Notes on German Churches*, p. 101; the first, to denote a rectangular pier, or mass of wall with impost mouldings; and the latter, a flat buttress-like projection from a wall, with the form and proportions of a pilaster, but merging into the corbel-table without any capital, or impost mouldings.

**PILE**, *pile*, Fr., *pila*, Ital. and Sp., from *pila*, Lat., *πίλος*, Gr.; a mass, or heap of materials elevated above the surface of the ground; as a pile of stones, &c.: also a large building, or mass of buildings. The same word, with a different and uncertain derivation, signifies a large stake, or piece of timber,

pointed at one end, to be driven into the earth ; a number of such piles serving to support a building, or other superstructure. This sort of foundation is adopted where the ground is soft. Piers of bridges are generally built on piles ; at Amsterdam, and in some other cities similarly situated, the foundations of all the principal buildings are thus laid. The practice in question was common amongst the ancients. It is mentioned both by Virgil and Vitruvius ; and Ingulphus, the historian of Croyland, informs us that when the monastery of Croyland, in Lincolnshire, was erected, in the early part of the eighth century, the nature of the soil rendered it necessary to form an artificial foundation, by driving piles into the ground.—See *Ingulph. Hist. Croyland*, in *Script. Post. Bed.*, and *Britton's Arch. Antiqs.*, vol. iv. p. 91, and vol. v. p. 123.

PILLAR, *pilier*, Fr., *piliere*, Ital., *pilar*, Sp., *pfeiler*, Ger., from *pila*, Lat., literally a constructed pile, or heap ; hence it denotes any columnar, or vertical support in a building, particularly when formed of two or more pieces. The word has, by writers, been applied indiscriminately to an assemblage of slender clustered shafts ; to a single column ; and to a massive pier. Sir Henry Wotton (*Elements of Architecture*, published in 1624,) speaks of the word column as then of recent introduction. As *column* properly signifies a support in the form of a single cylinder, and usually in one piece ;—as it generally denotes one of the members of a Greek or Roman edifice, which has been subjected to fixed rules of proportion ;—and as the columnar supports, employed in Christian architecture, are so various as to render a similar classification of them impossible, the word *pillar* may be regarded as especially applicable to the latter. Designating, as it also may, those used in Egyptian temples, and in Indian excavations, it is not liable to misconception, and is certainly much better than either *pier* or *shaft*, both of which have been employed by different writers on Mediæval architecture. The pillars of the different classes of Christian buildings from the Anglo-Saxon age to the time of Henry the Seventh, are described in the article COLUMN, and illustrated by the PLATES there referred to. Murphy, in his *Illustrations of the Church of Batalha*, p. 21, attri-

butes the grand effects of Christian churches to the judicious distribution of pillars, and their proportions in relation to those of the whole building. The pillar, unlike the column, was always of the same diameter at base and capital. (See COLUMN.)

Anciently, the word pillar was also employed to signify a buttress against a wall, and, indeed, still has that meaning amongst masons in the north of England. For some interesting observations on stone *pillars of memorial*, see a paper by T. Astle, in the thirteenth volume of *Archæologia*; also *Pennant's Tour in Scotland*, vol. iii. p. 167.

PILLOWED, or PULVINATED, a term applied to a rounded frieze.

PINNACLE, PINNACYLL, *pinacle*, Fr., *pinacolo*, Ital., *pinnaculum*, low Lat., from *pinna*, Lat., or *pen*, Celtic, a summit, a lofty apex; an ornament placed on the top of a buttress, as a termination to an angle, or gable of a house, church, or tower; on different parts of a parapet; at the sides of niches; and in other situations. Its form is usually slender, and tapering to a point. The word was sometimes applied to a turret, and a spire; and, indeed, to any tall perpendicular member on the summit of a building. In a Survey of Richmond Palace, Surrey (1649), small cupolas on the tops of turrets are called pinnacles. (*Vetusta Monumenta*, vol. ii.) The pinnacle, the spire, and the large window, with its elaborate mullions and tracery, are amongst the many novel and original designs belonging exclusively to the Christian architecture of the middle ages. The pinnacle, as well as each of the others, was gradually and progressively improved in form and ornamental detail, from the plain, conical spire which crowned the turret, or angle, of a building of early date, to the time of Henry the Seventh, when its faces were adorned either with canopied niches, or with ornamental panelling, its angles with purfled crockets, its apex with a rich finial, and the lower angles of its minute pediments with sculptured birds, beasts, and human heads. Some varieties of the pinnacle are represented in different PLATES of this volume, particularly in Plates I. and II. of BUTTRESSES; plate of CATHEDRAL CHURCHES, COMPARTMENTS, Exeter, exterior, at c; and the Porch of King's College Chapel, Cambridge (engraved TITLE-PAGE): but it

is presumed that nearly one hundred specimens of varieties might be selected from the numerous churches of England, France, Germany, Italy, &c. In some of the later examples, as at St. George's Chapel, Windsor, the pinnacle consists of a vertical mass, square in horizontal section, and terminating in an embattled crest, without crockets or the usual pyramidal summit. These, as well as the pinnacles of Henry the Seventh's Chapel, Hampton Court Palace, Chichester Cross, &c., are known to have been surmounted by small metal banners, turning with the wind, and supported, in some instances, by animals in a rampant posture. (See FANE.) A kind of cupola form was frequently employed at the top of a turret, or pinnacle, between the reigns of Henry V. and Henry VIII.: this was sometimes covered with sculptured ornaments like fish-scales, or net-work. Occasionally the cupola assumed the ogee form; and, at other times, the termination of a pinnacle resembled a pine-apple. In the reigns of Elizabeth and James I., obelisks were placed as pinnacles on the angles of monuments; and the same ornament occurs on the gateway of Caius College, Cambridge. Numerous instances of pinnacles formed by single figures, and groups of two or more representing men and other animals might be referred to; as at Lincoln, and Peterborough Cathedrals; the Manor House of Great Chalfield, Wiltshire; Berkeley Church, Gloucestershire; the George Inn, Glastonbury, &c.—See *Pugin's Specimens*, vol. i. pl. iv., vol. ii. pls. i. and. ii.; *Britton's Arch. Antiqs.*, vol. v. index. The pinnacles on gables of timber buildings present greater diversity of form than those constructed of stone.

**PISCINA**, Lat., *bassin*, Fr., *bacino*, Ital., from *piscis*, Lat.; signified amongst the Romans, first, a fish-pond; secondly, a shallow reservoir for bathing; and, thirdly, a place for watering horses, and for other purposes. A small pool, or basin of water in a public square, and the basin, or reservoir in a baptistery, containing the water, was also formerly called a *piscina*. Its modern application is to the lavacrum, or stone basin, generally placed on the south side of the altar of a church; and intended for the use of a Catholic priest before he celebrated the sacred offices. It was sometimes called a *sacrarium*, and a *font*. "We order," says an ancient synod,



“a font for washing the hands of the officiating priests, which may be either pensile, or affixed to the wall.” (*Du Cange*.) This catholic appendage to an altar varied considerably in its form and decorations in different ages. It is sometimes found in a niche, or cavity, with the waste pipe in the thickness of the wall. It is also placed on an ornamental pedestal with base and cap mouldings, and enclosed within a foliated arch. Some piscinas are seen in pairs within a double arch, as at Salisbury Cathedral, and other buildings of the same age. Some are plain, whilst others are elaborate in design, and rich in sculptured details. In some churches they are fixed in the wall near a doorway, and frequently within the screened enclosure of a chantry-chapel. One of the finest examples in England is in the south wall of the nave of St. Alban's Abbey Church; and another beautiful specimen is delineated at fig. 10, in PLATE of BRACKETS. (See *Bingham's Origines Eccles.*, book viii. chap. 4; *Lysons's Mag. Brit.*, vol. ii. p. 61; *Carter's Ancient Arch.*, pl. lviii.; *Archæologia*, vol. xi. p. 347; and *Britton's Arch. Antiqs.*, vol. v. index. Also the articles AQUAMANILE, BAPTISTERY, BENATURA, CHANCEL, CREDENCE, FONT, LAVATORY, PORCH, and SACRARIUM.)

PITCH, the angle formed by the sides of a sloping roof; the proportion between the height and the span of a roof. When the length of sloping rafters is equal to the width of the building, it is called a roof of *Gothic pitch*. (See ROOF.)

PITY (Our Lady of). (See LADY-CHAPEL, PEW, and *Neale's Churches—Long Melford*, p. 13.)

PIX, PYX, *pyxis*, Lat., a small box, or shrine, sometimes called a *tabernacle*, intended to contain the host, or consecrated wafer, used in certain ceremonies of the Roman Catholic church; and sometimes enclosing also relics of saints. Its form was frequently that of a niche, under an ornamental gable, with buttresses and pinnacles on each side. Its materials were ivory, silver, and sometimes gold, enriched with precious stones. Two “*pyxys of lattyn*,” with “*ij pyxys clothys of sylke*,” are mentioned in documents printed in *Kempe's Loseley MSS.*, p. 168. A box containing the standards, &c. employed in testing the accuracy of gold and silver coin is also called a *pix*. This box is carefully pre-

served in an ancient apartment adjoining Westminster Abbey Church; thence called the *Chamber of the Pix*, and presumed to be as old as the time of Edward the Confessor. The ceremony of trying the coinage, called the *Trial of the Pix*, is of rare occurrence.—*Brayley and Neale's Westm. Abbey*, vol. ii. p. 299; *Gent's Mag.*, September 1815.

**PLACIA, PLACIAM**, low Lat., a place, or plot of ground; the site of a house, or other building. Walter Ingram, of Kirtlington, about the year 1230, gave to the prior and canons of Burcester, “totam illam *placiam* quæ se extendit.”—(*Kennett's Antiqs. of Ambrosden, Glossary*.) **PLACE** is often appended to the local name of a large house or mansion, as *Place-House*, at Fowey, Cornwall; New Place, Stratford, &c.

**PLAN**, a geometrical representation of any thing drawn on a plane, as a house, church, town, or city. Different sorts of plans are termed maps, charts, &c. Architecturally, it denotes a horizontal section through the walls and other *solids* of a building. (See **GROUND-PLAN** and **ICHOGRAPHY**.)

**PLASTER**, a composition of lime, sand, and hair, or straw, employed in covering the interior and exterior faces of walls. From the remains of Roman villas, it is evident that many of the rooms were plastered, and afterwards coloured. The Saxons and Normans also employed plaster in castles and churches. It was also extensively introduced into old English timber buildings. In some instances small pebbles and fragments of glass were mixed with plaster; and the composition thus formed was called *rough-cast*, making, according to an old writer, “a brilliant display when the sun shone, and even by moonlight.” Shakespeare, in *A Midsummer Night's Dream*, makes Bottom say: “Some man or other must present wall; and let him have some *plaster*, or some *lome*, or some *rough-cast* about him, to signify *wall*.” (See **PARGETING**.) The *albarium opus* of Vitruvius denotes plastering.

**PLAT, PLATTE, PLOT**, a plan, or a model. In the will of King Henry the Seventh it was ordered that his tomb should be at such a distance from the high altar of the chapel at Westminster, as was ordered “in the *plat* made for the same Chappell.” (*Britton's Arch. Antiqs.*, vol. ii. p. 16.) The provost and scholars of King's College Chapel, Cambridge,

on receiving £5000 from the executors of Henry VII., covenanted to "vawte the churche of the saide colleg after the fourme of a *platte* therefor devised and subscribed with the hand of the said executours." (*Britton's Arch. Antiqs.*, vol. i. p. 5.) "A *plat* of Hastings and Rye," executed by Vincent, the king's painter, for the sum of £3. 10s. 0d., is mentioned in the *Privy Purse Expences of King Henry VIII.*

**PLATBAND**, any plain band, or fillet with small projection; as the fascia of an architrave or impost.

**PLEBANIA**, Lat., a mother church, with depending chapels.—*Kennett's Antiqs. of Ambrosden, Glossary.*

**PLINTH**, from *πλινθος*, Gr., a square tile; a projecting vertical faced member, forming the lowest part of the basement of a column, pillar, wall, or tomb. (See **PATAND**.)

**PLUMBERS' CONTRACTS**, dated 1367 and 1370, for work at York Cathedral, are still preserved amongst the archives of the dean and chapter.—*Britton's Cath. Antiqs., York*, p. 80.

**PODIUM**, a dwarf wall, or basement.

**POINTED ARCH**. (See **ARCH**.)

**POINTED ARCHITECTURE**, is that manner of building in which the pointed arch is the distinguishing feature. Dissertations and essays, in various forms, and by several English, French, German, and Italian antiquaries, have been published on this architecture, and many theories have been promulgated; but neither the time nor the place of its invention and systematic adoption have been satisfactorily ascertained. The Rev. Thos. Warton (*Notes to Spenser*), the Rev. Jas. Bentham (*History of Ely Cath.*), Captain Grose (*Antiqs. of England*), the Rev. Dr. Milner (*Treatise on Eccles. Arch. in England*), J. S. Hawkins (*History of the Origin of Gothic Arch.*), the late Thomas Hope (*An Historical Essay on Architecture*), the Rev. J. Haggitt (*Two Letters on Gothic Arch.*), and many other authors have published their opinions on the subject. The last gentleman endeavours to prove that this system originated in the East. He also enumerates and points out three eras of the pointed architecture, and refers to four instances of the pointed arch "of earlier date than any in England," (p. 10.) The Rev. G. D. Whittington (*Historical*

*Survey*, &c.), contends that it was practised much earlier in France than in England; whilst Mr. Hope, and some of the German antiquaries, are zealous in claiming for Germany the honour of the invention. Without disputing, however, about its origin, or speculating on that, or other obscure matters, it is quite clear that, in a very short time after the invention and application of the true pointed arch, it was gradually, but rapidly, established in a novel, symmetrical, and beautiful system of architecture. Not only in the form of the arch, but in every member of a church, a harmony and unity of design produced, at an early date, the simply grand effects exhibited in such edifices as the Temple Church, London, Salisbury Cathedral, and many others. A brief sketch of the history and peculiarities of this system—for it cannot properly be called either a style or an order—will be found in the article ARCHITECTURE—*Pointed*: but a full elucidation of them would require an elaborate dissertation, with numerous engravings. (See *Britton's Chron. Hist. of Anc. Arch.*, ch. i., and the articles GOTHIC ARCHITECTURE, CHRISTIAN ARCHITECTURE, FLAMBOYANT, FLORID, PERPENDICULAR, and TUDOR ARCHITECTURE.)

POINTELL, POYNTILL, POYNTELL, is a term used by some old writers to denote a floor paved with lozenge-shaped stones. “Ypaved with *pointill*, each point after other.”—*Pierce Plowman's Creed*.

POLYCHROMY, πολῶς, Gr., many, and χρομα, colour, a new compound word denoting the employment of different colours on architectural works. (See PAINTING.)

POLYFOIL, an ornament formed by a moulding disposed in a number of segments of circles. (See QUATREFOIL.) A curious niche in the western gable of Wells Cathedral is adorned by as many as ten FOLIATIONS, or FEATHERINGS.

POLYSTYLE, πολῶς, Gr., many, and στυλος, a column; a term applied to an edifice with many columns. (See COLONNADE.)

POMEL, *pomellum*, Lat., from *pomum*, an apple; a globular protuberance, or knob, terminating a pinnacle, or similar ornament. A large copper ball on the summit of a timber spire of Lincoln Cathedral is so called in the records of that

building: and see *Brayley and Britton's Anc. Palace at Westm.*, pp. 80, 167.

PONTAGIUM, Lat., a toll paid by travellers, or passengers, over a bridge, towards its maintenance and repair.—*Kennett's Parochial Antiqs., Glossary.*

PONTIFICES, an association of bridge-builders. (See BRIDGE, and CONFRATERNITÉ DES PONTS.)

POORE (Richard), bishop of Salisbury from 1217 till 1228, transferred the seat of the bishopric from Old to New Sarum, and officiated at laying the foundations of the cathedral, the erection of which he superintended during his continuance in the see.—*Britton's Cath. Antiqs., Salisbury*, p. 19; *Dodsworth's Hist. of Salis. Cath.*, p. 107.

POPPY-HEAD, POPPY, POOP, *poupe*, Fr., *poppa*, Ital., (from *puppis*, Lat., the stern of a ship): the apex of a vertical board at the end of a seat, or desk, which was usually carved into an ornamental finial, pomel, or crest. In the contracts relating to the Beauchamp Chapel, Warwick, "a pair of desks of timber, with *poppies*, seats, sills," &c., are mentioned. (*Britton's Arch. Antiqs.*, iv. 12.) The "dextis" in the library of Christ Church College, Oxford, were to be made like those of Magdalen College, "excepte the *popie heedes* off the seites." (*Hearne's Antiqs. of Glastonbury.*) The most usual form of poops, or poppy-heads, is that of an elaborate finial; they also frequently represented figures of men and angels. One of those in King Henry the Seventh's Chapel, at Westminster, is a figure of that monarch. It is delineated in *Pugin's Specimens of Gothic Arch.*, vol. ii. pl. xl.

PORCH, PORCHE, *porche*, Fr., *porticus*, Lat., from *porta*, a gateway, entrance, or passage, *das portal*, Ger.; an exterior appendage to a building, forming a covered approach to one of its principal doorways. The porch may be regarded as an adaptation of the principle and the properties of the Grecian and Roman portico to the Christian and domestic buildings of the middle ages. It is as peculiarly applicable and eligible for the climate of the northern, as the portico was for the more southern parts of the globe. Whilst the one was intended to admit every current of air, the other

was adapted to furnish comfort and protection both from wind and rain. But, although adaptations of the same principle, these members differ from each other in many important particulars. The portico constitutes the most prominent ornamental feature of an ancient temple; whilst the porch is rarely placed at the principal front of a building, and is rather an object of utility than of paramount beauty. One is adapted for a climate of sunshine and heat; the other for cloud and cold: one is meant to command and arrest the whole of the spectator's attention; the other is only a title-page, or index, to the splendid volume within. The porch is of varied design; indeed, much more diversified in form, size, and architectural decoration, than the portico. The porch is properly a covered apartment, usually closed at the sides, and having two doorways; one to the open air, and the other to the interior of the building. In several of the largest and most magnificent examples, as at Lincoln and Hereford Cathedrals, Grantham Church, Lincolnshire, and some of the churches in France, Germany, &c., there is also an entrance at each side of the porch.

There are not any positive examples of porches to Anglo-Saxon churches; nor do the early Normans appear to have introduced them generally. We do not find them in their two celebrated churches at Caen; and there are but few Norman specimens in England. The most remarkable are those of *Malmesbury*, in Wiltshire, and *Southwell*, in Nottinghamshire. The former is a remarkably interesting specimen, being truly original and unique. It projects from the south aisle, near the west end of that famed abbey church. The covered area is nearly square in plan, with very thick piers bounding its south side; between which is a large æmircular archway of entrance, formed by a series of eight archivolt mouldings, diminishing in span as they recede from the exterior. Each of the mouldings extends from the ground around the whole of the arch, and is covered with a profusion of sculptured ornaments, many of them representing, in oval panels, events in Scripture history. Some of the mouldings have lozenge-shaped panels, and others foliated scrollwork. The label, or weather-table, is terminated by two snakes' heads at the springings of the arch. Similar labels bound the pointed arches of the nave; and others of the

same character are attached to the fine western doorway of Lincoln Cathedral: plainly shewing that those works were both executed about the same time, and probably even by the same architect, or builder. On two stone benches within the porch, at Malmesbury, rest attached columns, sustaining archivolt mouldings; over which, on each side, is a group of human figures, in bold alto-relievo, nearly as large as life. Each group consists of six sitting figures, with a seventh extended horizontally over their heads, and apparently in the act of flying. The inner doorway is tall and narrow, with a semicircular arched head; the upper part, from the springing of the arch, being closed by a stone lintel, with a sculptured representation of the Deity, and angels holding censers. This porch was originally vaulted, and had bold ribs extending diagonally across, from columns in each angle. Above it was an apartment, approached by a staircase in an octagonal turret at the north-east angle. This fine porch is illustrated in *Britton's Arch. Antiqs.*, vols. i. and v. Its age is about the reign of King Stephen. Another good specimen of an Anglo-Norman porch is attached to the north wall of the *Collegiate Church of Southwell*. It retains nearly the whole of its original form and details. It is almost square; has an exterior archway, rather flattened, but probably once of semicircular form; springing from impost mouldings, which unite with, and form part of a string course of zigzag ornaments, extending round the whole exterior and interior of the building. Over the outer arch, in a gable, are three windows, with semicircular heads, adorned with columns, zigzag, and other mouldings, and admitting light to a small apartment. At the two front angles of the porch are circular pinnacles terminating in spires, which appear to be parts of the original design. On each side of the interior, this porch, like that at Malmesbury, has a stone seat, and a series of attached columns with interlaced archivolt mouldings. The doorway of entrance to the church has five columns on each side, sustaining as many sculptured arch mouldings. Altogether, this porch is a very interesting example of Norman design and enrichment, and, with the whole of the church, is well entitled to the diligent study of the architectural antiquary. Dickinson published two quarto volumes on the *Antiquities of Southwell*, but has given

scarcely any information of this interesting church. A correct view of the porch is published in *Clarke's Antiquities of Southwell Church*. In *St. Margaret's Church, York*, is a fine projecting Norman doorway, with several archivolt mouldings charged with sculptures, amongst which are the signs of the zodiac. In this instance the arch mouldings rest on columns. It is illustrated at large in *Carter's Anc. Sculp. and Painting*. The porch to the church of *Bishop's-Cleeve*, Gloucestershire, is a genuine specimen of Anglo-Norman design and execution. A doorway with a semicircular arch, formed of several mouldings, with two small columns on each side, constitutes the entrance; whilst another doorway, of similar design, but with varied mouldings, forms the entrance to the church. The label-moulding of the latter doorway represents two snakes, with their heads at the impost, and their tails interlaced at the apex of the arch. Bold embattled and zigzag mouldings, with beads, adorn the archivolt. On each side of the porch is an arcade of intersecting arches, springing from richly carved foliated capitals, over which two pointed arches, formed under the semicircular architrave moulding, are again adorned with trefoil mouldings. The ceiling is vaulted, and ornamented with diagonal ribs, each having two zigzag mouldings enclosing a torus. Over the porch is a large room, to which there is a pointed-arched window. This very curious porch is similar in architectural style and detail to the circular part of the Temple Church, London, and may be referred to the latter part of the twelfth century. A curious porch, containing semicircular and pointed arches of entrance, with arched ceiling, and arcades at the sides, is attached to the south side of the ancient church at *Barneck*, Northamptonshire. Its outer roof is formed with the same kind of stones, in large masses, and laid in the same manner, as the walls.

*Porches of the first class of Pointed Architecture* are numerous; many of them being large and richly ornamented with columns, buttresses, pinnacles, niches, and arches, with several mouldings. Those on the north sides of *Salisbury* and of *Wells Cathedrals* are amongst the finest examples in England. That of the latter church has a lofty archway of entrance, adorned with several mouldings springing from foliated capitals. On each side, within, are three tiers of



arcades; and facing the outer arch is an enriched doorway of entrance to the church. Over the vaulted ceiling is an apartment; and at the extreme angles are flat buttresses crowned with octagonal spire-pinnacles. The date of this porch is about the year 1200. Besides the north porch of *Salisbury Cathedral*, that church has three porches, or rather porticos, at the west front; each presenting, under three acute pediments, as many pointed arches, supported by clustered columns. These porticos stand somewhat in advance of the main wall, with which they are connected by vaulted ceilings; they are separated from each other by buttresses, and the central arch of each corresponds respectively, in form and position, with the doorways to the nave and to the aisles. Their date is about the middle of the thirteenth century. (See *Britton's Cath. Antiqs., Salisbury, and Wells.*)

The west front of *Peterborough Minster* presents the most magnificent porch, or portico, in England, if not in Europe. Three lofty arches occupy nearly the whole height and width of the façade, and these are crowned with as many acute and highly ornamented gables; in each of which is a circular, or catherine-wheel window, and a gallery, or open arcade, with niches and statues. Each arch is composed of several mouldings, having deep hollows, and bold tori, with the dog-tooth ornament, springing from a number of tall, slender pillars, which are banded in three divisions, and thus apparently bound, or united, to their respective piers. The arches are divided and supported by two substantial, but ornamental piers, and flanked, at the extremities, by two square towers, forming abutments. The lower part of the central archway is occupied by a building of two stories; the lowermost forms a vaulted entrance to the nave; and the uppermost, lighted by a large and handsome window in its western face, is appropriated as a library. It is attached to the two piers, and may be considered as a buttress, or strengthening support to those members of the building. This porch is supposed to have been erected between the years 1299 and 1321; whilst the remainder of the western front is ascribed to the very commencement of the thirteenth century. (See *Britton's Cath. Antiqs., Peterborough.*) A great number of porches were added to

churches in the fourteenth and fifteenth centuries; but, as their design and detail exhibit such numerous varieties, we must limit our review to a short notice of a few more examples. The north porch of *Exeter Cathedral* has lofty pedimental tracery on the outside, with an octagonal staircase turret at one angle, as shewn in **PLATE OF COMPARTMENTS OF CATHEDRAL CHURCHES**, C. g. On the north side of *Redcliffe Church*, Bristol, which is built on a natural terrace, and approached by several steps, is a double porch of singular design. It consists of an inner and an outer apartment; the first nearly square in plan, and executed early in the thirteenth century; the latter of hexagonal form, highly adorned, both internally and externally, with niches, pedestals, canopies, buttresses, &c. The doorway is formed of several sculptured mouldings, which, with the arches, are engrailed. (*Britton's Essay on Redcliffe Church*, 1813.) On the south side of the same church is another large and decorated porch. The principal porches of Durham, Ely, and Lincoln Cathedrals are commonly termed Galilees, and have been already noticed under the word **GALILEE**. *St. Peter's Church*, Oxford, has a beautiful porch, erected about 1416. (*Pugin's Examples of Gothic Arch.*, vol. i.) That of *Trinity Church*, Cambridge, is illustrated in *Pugin's Specimens*, vol. ii. pl. xix.; and those of churches at *Taunton*, *Stamford*, *Thaxted*, *Long-Melford*, &c. in *Neale's Views of Churches*. The south porch of *King's College Chapel*, Cambridge, is represented in the **ENGRAVED TITLE-PAGE** to the present volume. The exquisite delicacy with which all its details are finished, is an admirable illustration of the proficiency of ancient artisans in carrying such elaborate designs into execution. The porch lately on the south side of the church of *St. John the Baptist*, Cirencester, was erected early in the reign of Henry the Eighth. It consisted of three stories, the lowermost having a central and two lateral doorways: all of which were square-headed. The upper stories were divided into three upright compartments; in each of which was a bay-window. (See *Neale's Churches*.) The rooms above the entrance were occupied as the town-hall; and in them the general sessions were frequently held. This is a vestige of the ancient practice of holding law-courts in the porch of a church. (See **PARVIS**.) The porch of *St.*

*Mary's Church*, Oxford, erected from the designs of Nicholas Stone, about the year 1630, is an example of the *cinquecento-style*, having twisted columns, and similar details: that of *St. Mary's*, Bury St. Edmond's, erected early in the sixteenth century, and represented in *Britton's Arch. Antiqs.*, vol. iii., is a curious example; and another, of about the same time, at *St. Michael's Church*, Oxford, is delineated in *Pugin's Specimens*, vol. ii.

On the Continent of Europe we find some very elaborate and singular porches. In *Pugin's Arch. Antiqs. of Normandy*, pls. 44, 45, and 63, are engravings of those of *St. Michael's Church*, Caen, and *St. Vincent's*, Rouen; and in *Cotman's Normandy*, vol. ii. p. 93, is a view of that at the church of *Louviers*, which, in the arrangement of its archways, and its projection before the building, bears some analogy to a portico. The porches of Italian churches have a general resemblance to those of England and France; but in Italy very early examples are more numerous than in England. The pillars which ornament the sides are often resting on statues of animals. (See porch of San Ciriaco, at Ancona, in pl. 13 of *Hope's History of Architecture*.)

Porches attached to old English Mansions partake generally of the same character as those of churches, and have decorations analogous to their respective ages. Some good examples of domestic porches remain at *Penshurst Place*, Kent, *Armingham Hall*, Norfolk (*Cotman's Norfolk*, pl. xxi.), &c.

The outer porch, or porticus, is mentioned by some of the older writers as a part of the *exedrae* of an early Christian church. They describe it as detached from the narthex, or inner porch, by an open court; in which, as well as in the porch itself, it appears, by a canon of the Council of Nantes, held in 685, and by other authorities, that bodies were frequently buried. The Will of King Henry the Sixth directed that there should be in "the south side of the body of the church [of the college of Eton] a fair large dore, with a porch, and the same for christeninge of children and weddinges:" which practice was formerly of common occurrence. (*Nichols's Royal Wills*, p. 297.) The piscina, or holy-water stoup, in one of the angles of the porch at Malmesbury, and in many other porches, may have served as a font, as well as

for persons to dip their fingers in, on entering the church. In the hexagonal porch at Redcliffe Church, Bristol, already mentioned, is a recess in the wall which has been called a confessional. The room over a porch was occupied either as the residence of an officer of the church, for a school, or as the receptacle of the church-books and papers; for which chests and shelves were provided. At Grafton Church, Worcestershire, it is called the *Evidence-house*. The employment of the porch as a place of tuition, and as a court of law, has been noticed under the word *PARVIS*. (See also *CHURCH-HOUSE*, *GALILEE*, *HOOD*, *NARTHEX*, *PORTICO*, *PORTICUS*, and *PROPYLÆUM*.)

An instance of a different application of the word *porch* to that at present in use, is to be found in the following extract from *Davies's Anc. Rites of Durham Cath.*, p. 22:—  
“At the east end of the north alley of the quire, betwixt two pillars opposite one to the other, was the goodliest fair *porch*, called the anchorage; having in it a marvellous fair rood, with the most exquisite pictures of Mary and John, with an altar for a monk to say daily mass.” (See *PORTICO*.)

**PORPHYRY**, a stone common in Egypt, varying in colour; and occasionally used in the mosaic and other decorations of the middle ages. On each side of the tomb of King Henry the Third, in Westminster Abbey Church, is a slab of dark red porphyry, nearly three feet long, and sixteen inches wide.

**PORT**, a harbour, or haven; as the *port* of London, the *port* of Liverpool, &c. In this acceptation the word is derived from the Latin *portus*, a shelter. The suburbs of some cities, as forming approaches to them, are also termed ports; from *porta*, Lat., a gateway, or entrance. An instance may be cited from Lincoln, where the northern suburb is called *Newport*.

**PORTAL**, from *porta*, Lat., *portail*, Fr., the arch over a door or gateway; the frame-work of a gateway; a lesser gate where there are two of different dimensions. The French apply the word *portail* to the highly decorated doorways in the west fronts, and transepts of their cathedrals.

**PORTCULLIS**, **PORTCHOLLIS**, *porte-coulisse*, Fr., from *couler*, to flow, or slip down; *coulisse* signifying a groove, or gutter; a strong frame-work of timber, resembling the agricultural in-

strument called a harrow, having a row of iron spikes at the bottom. It was hung in grooves, within the chief gateway of a fortress, or a town, and let down to stop the passage in case of assault. The portcullis seems to have been used by the Romans at an early age, and is mentioned by Livy under the name of *cataracta*. It still retains its place in many Anglo-Norman castles, and in continental fortresses. The term *herse*, or *herce* (a harrow), was formerly employed to designate it; as also the word *Sarrasin*: the latter, probably, from its use having been learnt during the crusades. The portcullis, with the chains by which it was moved attached to its upper angles, formed an armorial ensign of the house of Lancaster; and is of frequent occurrence as a sculptured ornament on buildings erected by the monarchs of the Lancaster family. An example, in the porch of King's College Chapel, Cambridge, is delineated in the ENGRAVED TITLE-PAGE of this volume. The same engine is still the crest of the Dukes of Beaufort, descendants of the royal house in question, and is also used as the arms of the city of Westminster. (See CULLIS, with the other articles there referred to; and *Whitaker's Anc. Cath. of Cornwall*, i. 251.)

PORTICO, an Italicism of the Lat. *porticus*, from *porta*, a gateway, or doorway, or from *portus*, a shelter; *portique*, Fr.; "an open space before the doorway, or other entrance to a building fronted with columns. A portico is distinguished as prostyle, or in antis, as it may project from, or recede within the building" (*Hosking*). In the former, the front row of columns is entirely detached from the walls; whilst, in the latter, the side walls extend to and range with the outer columns. Porticos are also named according to the number of columns in front, and the disposition and arrangement of others between that line and the cella of the temple. If there are only two in the front line, it is called *distyle*; if four, *tetrastyle*; if six, *hexastyle*; if eight, *octastyle*; if ten, *decastyle*; &c. When columns thus arranged are in the rear of a building, they form a *posticum*. Although the legitimate portico originated with, and constitutes a marked feature of the Greek temple, it may be said to have been employed by the Egyptians in their vast edifices, and by the Indians in their cavern excavations. Columns of varied designs, and

of different arrangements, belong to the temples of both those people: some of the porticos are evidently intended both to shelter and to adorn the chief entrance. At Essenay, in Egypt, there is a small temple, having six columns in front, with antæ, and another with four; whilst all the large temples have columnar arrangements within the courts, and an enriched covered façade, with columns of entrance to the inner vestibule and adytum. So in the caves of Ellora and Elephanta, their respective designers formed entrances resembling porticos. In the Greek temples the architects made various designs, both in Athens and in the provinces, for the porticos of their sacred buildings. Some of them have only two columns in front, with antæ; whilst others have not only ten in the front row, but other rows between that and the cella, also continued colonnades on the sides, and along the rear, or back of the building. The Propylæa, the temple of Minerva, and the compound temples of the Erechtheum, &c., on the Acropolis, at Athens; and others at Agrigentum, Pæstum, &c., are amongst the most eminent of the Grecian specimens. The Romans continued the same system, or principle, in the numerous and splendid temples which they erected; but, in some instances, they further increased the number of columns, and added greatly to their architectural enrichments. The remaining fragments of the temples of Jupiter Tonans, and Jupiter Stator, at Rome, will exemplify this remark. The portico of the Pantheon is perhaps the most perfect and most splendid work remaining of the class. See Burgess's learned *Topography and Antiquities of Rome*, 2 vols. 8vo. Of modern designs, and applications of the portico to churches, chapels, mansions, theatres, private houses, street architecture, &c., the instances are as countless as they are capricious. Too many of them are common-place imitations of classical examples, mis-applied, and tastelessly employed. Inigo Jones's portico for the west front of old St. Paul's Cathedral, London, was a lamentable instance of inappropriate adaptation. Sir Christopher Wren, in his design for the west front of St. Paul's Cathedral, London, has placed a colonnaded porch before the entrance, with a sort of gallery-portico above, arranging his columns in pairs. (See ANTE-PORTICO, COLONNADE, PEDIMENT, PORCH, PORTICUS, and TEMPLE.)

**PORTICUS**, Lat., is, by some writers, considered to be the same as *portico*; but it seems more properly to refer to an arched portion of an early Christian church, or basilica. Bentham (*Hist. of Ely Cath.*) says "the word *porticus* occurs several times in *Bede*, *Alcuin*, *Heddis*, and other ancient Saxon writers, and is generally translated by the English word *porch*; and so misleads us to think it synonymous with *atrium*, or *vestibulum*, denoting a building withoutside the church." To what particular part of the building it applied, antiquaries have differed in opinion. Bede says that monarchs and prelates were interred "in *porticu*." Some churches are said to have had more than one; each being dedicated to a particular saint. It plainly appears, in some instances, to have meant a porch detached from the main building by means of a square court, or cloister. Bentham (*Hist. of Ely Cath.*, edit. 1812) conjectures that it denoted an aisle, or part of the aisle, of a church; but he is opposed by Wilkins (*Archæologia*, x. 294), who considers it to have indicated a small chapel, adjoining the western entrance of a church. King (*Mun. Antiq.*) coincides in the latter opinion, and believes that the porticus meant also one of the small chapels at the east end of a large church; as at Westminster, Gloucester, and Tewkesbury. Whitaker (*Ancient Cath. of Cornwall*, i. 116) supposes the porticus to have meant a crypt, or concealed chapel; whilst Collier (*Church Hist.*, i. 136), who is followed by many other writers, simply defines the porticus to be a porch. One of its most general significations was evidently that of a sheltered passage, or arched part of a building; in which sense it enters into the combination of the words *crypto-porticus*, and *quadri-porticus*. (See **CRYPTO-PORTICUS**, and **PORTICO**.)

**PORTLAND STONE**. (See **STONE**.)

**PORTRAITURE**, **POURTRAICTURE**, a picture, or statue of a person: also a pattern, or model. Testators frequently directed *portraits* of themselves to be placed upon their tombs: the monument of the Earl of Warwick was to be made according to a "*pourtraicture*;"—either a drawing, or a carved model.—*Britton's Arch. Antiqs.*, vol. iv. p. 12.

**POSTERN**, *pôterne*, Fr., from *post*, Lat., behind, or after; a small doorway, or gateway at the back of a building. In ancient

castles, posterns were small doorways for private communication with the exterior. The word denotes, generally, any small door, or gate, and, in particular, a small entrance by the side of a larger one. (See GATEHOUSE, and WICKET.)

**POSTICUM, POSTICUS**, Lat., a portico at the back, or rear of a temple. (See PORTICO, and PORTICUS.)

**POT-METAL**, a species of stained glass, in which the colours have been incorporated whilst the glass was in a state of fusion, and, therefore, pervade the whole mass. For a description of some specimens, of the beginning of the fifteenth century, see *Brayley and Neale's Westm. Abbey*, ii. 142.

**PREACHING CROSS**. (See CROSS, and PULPIT.)

**PREBENDAL STALL** (see STALL), the seat occupied by a prebendary in a cathedral, or a collegiate church.

**PRECEPTORY**, a provincial house of the knights' templars, subordinate to their temple, or principal house in London. It corresponds with the *commandery* of the knights' hospitallers. (See COMMANDERY.)

**PRESBYTERY**, *πρεσβυτέριον*, Gr., *presbyterium*, Lat., that part of a Catholic church exclusively used by the officiating priests. It sometimes meant the space enclosed by the altar-railings; at others it included the whole of the choir. An extension eastward of the cathedral at Ely, now occupied as the choir, was formerly called the presbytery; and a similar portion of Lincoln Cathedral, behind the altar-screen, retains the same name. (See PRISMATORY, *Bentham's Ely Cath.*, p. 284, ed. 1812, and *Wild's Lincoln Cath.*, p. 11, ed. 1837.)

**PREST** (Godfrey), one of the contractors for Richard II.'s tomb at Westminster.—See *Brayley and Neale's Westm. Abbey Church*, ii. 107.

**PRIORY**, *prieuré*, Fr., *prioria*, Ital., *priorey*, Ger.; a building occupied by a society of religious persons, the chief of whom was termed a prior, or a prioress. In some priories the chief was chosen by the monks, and exercised similar jurisdiction to that of an abbot; but, in others, the establishment was subordinate to some abbey, by the superior of which the prior was nominated, or removed. In the first case the prior is sometimes termed *conventual*, and, in the latter, *claustral*.



Some priors, as well as abbots, were formerly summoned to parliament. *Alien priories* were those which were subordinate to foreign monasteries. (See ABBEY, CONVENT, and MONASTERY.) Among the interesting architectural remains of priories, in England, are those of Binham, Norfolk; Lanercost, Cumberland; Dunstable, Bedfordshire; Tynemouth, Northumberland; and Llanthony, Monmouthshire. (See *Tanner's Not. Mon.*, by Nasmith, *Preface*.)

**PRISMATORY**, a word the plural of which, *prismatories*, occurs in the contract for building Catterick Church, Yorkshire (dated in the year 1411), to denote the three seats, or *sedilia*, on the south side of the principal altar. The Rev. J. Raine, in the notes to his edition of that curious contract (p. 9), supposes the word to be an error for *presbyteries*. He "admits that the whole space within the altar rails was called the *presbytery*; but sees no reason why seats there, which are known to have been occupied by priests alone, should not more especially be designated by that appellation." (See PRESBYTERY, SEAT, and SEDILIA.)

**PRISON**, (*pris*, Fr., taken, *prendre*, to take), *prendo*, Lat., *prison*, Sp.; a building, or apartment for the confinement of captives taken in war, criminals, or debtors. Most ancient fortresses have a room, or cell of this sort. (See DUNGEON, and DONJON.) In the archbishop of Canterbury's palace, at Lambeth, are still shewn the tower and cells in which the Lollards were confined. By the constitutions of different synods, bishops were directed to provide prisons for the confinement of such of the clergy of their dioceses as had deserved punishment. King (*Mun. Antiq.* vol. iv. pp. 128 and 154) mentions several cells within the walls and pillars of the cathedrals, and other churches: as at St. Alban's, Gloucester, Canterbury, Leicester, Glastonbury, Ewenny, in Glamorganshire, Dantzic, in Germany, and elsewhere. These were but just large enough for the confined person to stand up, or lie down in: had no other light or air than was admitted through a small loop-hole, or grating; which, at the same time, generally afforded the culprit a view of the high altar and the celebration of mass. In the Temple Church, London, there is one of these cells; and in the north aisle of the choir of Worcester Cathedral is a bay-window, represented in the

PLATE of WINDOWS, supposed to have been connected with a monk's prison. (See DECANICA, PEDICULUS, and SECRETARIUM.)

PROFILE, *profil*, Fr., *profilo*, Ital.; the outline, or contour of a building, or of any of its members. A perpendicular section of a building gives the profile of most of its parts. (See SECTION.)

PRONAOS, *προ*, Gr., before, and *ναος*, a temple; a vestibule, or inner portico to a temple. In most Egyptian temples the *propylæum*, or outer portico, leads into a vestibule, or to a courtyard; from which the *pronaos*, another portico, forms the entrance to the adytum, or most sacred part of the edifice. In a similar manner, the space between the outer portico of a Greek temple, and the doorway into the cella, is usually termed the *pronaos*. It corresponds with the narthex of an early Christian church. (See NARTHEX.)

PROPYLÆUM, *προ*, Gr., before, and *πύλη*, a portal; in a general sense, any court, or vestibule before a building, or before its principal part; more particularly the entrance to such court, or vestibule. The propylæa of the magnificent Egyptian temples sometimes consisted of two towers, rectangular in plan, and in elevation resembling a truncated pyramid, having a wall, or screen between them, pierced by a doorway. Attached to some of the pyramids of Nubia are propylæa resembling the covered porches of churches. One of these, described as having an arched roof with four stones keyed together by a fifth at the centre, is delineated in one of the illustrations of the volumes on *Egyptian Antiqs.*, in the *Library of Entertaining Knowledge*. The word is now chiefly applied to the building forming the entrance to the Acropolis of Athens. This is commonly called *the Propylæa*, without any other addition. It appears to have been originally a building with hexastyle Doric porticos before and behind. Attached to each of its interior angles was a small temple, and between them two pedestals supporting equestrian figures. (See *Stuart's Athens*, vol. ii. p. 96.) In the writings of the old Greek Christians the word is applied to the porch of a church, or basilica.—*Bingham's Orig. Eccles.* b. viii.

PROSTYLE, *προ*, Gr., before, and *στυλος*, a column; a portico in

which the columns stand in advance of the building to which they belong. The common phrase, a prostyle portico, is a pleonasm; as every prostyle forms a portico. (*Hosking*, article *Architecture*, *Enc. Brit.*)

**PRUDDE** (John), of Westminster, Glazier, covenanted to glaze the windows of the *Beauchamp Chapel*, Warwick, "with glass beyond the seas, of the finest colours, of blew, yellow, red, purple, sanguine, and violet, and to make rich and embellish the matters, images, and stories," appointed by the executors of the Earl of Warwick "by *patterns in paper*." He was to be paid "for every foot of glass ii.s., and so for the whole xci.li. i.s. x.d." Dated the 23d June, 25th Henry VI. (1447).—*Britton's Arch. Antiqs.*, vol. iv. p. 11.

**PRYNT**, **PREYNT**, **PRINT**, probably either an ornament formed of plaster, or a coloured figure, or pattern. In the accounts of St. Stephen's Chapel, Westminster (A.D. 1352), are entries of payments to workmen for labour in "laying on gold and *pryntes* in the chapel,"—for "laying on the gold, as well on the said walls as on the placing of the *preyntes* on the marble columns in the chapel."—*Brayley and Britton's Anc. Palace at Westm.*, p. 173.

**PUDSEY** (Hugh), bishop of Durham from 1153 till his death in 1195, erected the Galilee, at the west end of the cathedral; a Shrine for the relics of St. Bede; and a Church and episcopal residence at Darlington.—*Surtees's Hist. of Durham*, vol. i. p. xxv. (See **GALILEE**.)

**PUE**, or **PITY** (our Lady of). (See **PEW**, **PITY**, and **LADY-CHAPEL**.)

**PULLISH**, an old orthography of the word polish. Bartholomew Lambespring, Dutchman and goldsmith, of London, covenanted (in 1449) to "repaire, whone, and *pullish*," and make perfect to the gilding, an image of latten of a man armed, for the tomb of the Earl of Warwick, and all the apparel belonging to it, for xiii.li.—*Britton's Arch. Antiqs.*, iv. 14.

**PULPIT**, *pupitre*, Fr., *pulpito*, Ital. and Sp., *pulpitum*, Lat., an elevated place, an enclosed stage, or platform, for a preacher in a church. It is analogous to the ancient ambo, tribunal ecclesia, jube, and reading desk. Respecting the different parts of a church in which it was formerly placed, see

*Bingham's Origines Eccles.* b. iii. c. 5, and b. viii. c. 5; *Gunn's Inquiry*, pp. 216–223, and the authorities there cited. Its modern situation is within the choir, or chancel, and its most usual form that of an enclosed platform, approached by a flight of steps, supported by one or more pillars, and enclosed by a high parapet. Its materials are marble, bronze, stone, or wood: most usually the last. Some elaborate stone pulpits are met with in the Italian churches, as at Pisa, Siena, &c. (See MARBLE, and *Forsyth's Italy*, vol. i. p. 12.) One composed of white, green, and red marbles, and executed in a style approaching to the pointed, stands on the platform of the Mosque of Omar, the site of the temple of Jerusalem. Carved pulpits are of common occurrence in other Turkish mosques. In Milan Cathedral, the metallic pulpits form semicircular galleries attached to the pillars of the central tower. Few pulpits of any great antiquity remain in English churches. They are most numerous, perhaps, in Devonshire; their form being either square, hexagonal, octagonal, or multangular, but rarely circular. They were often richly painted and gilded; had canopies, or sounding-boards over them; and attached to some were clocks, or hour-glasses to regulate the extent of the preacher's discourse. In St. Katharine's Chapel, Regent's Park, London, is a fine one, removed from the old church near the Tower. It is of carved oak, of which material many other pulpits still remain. An elaborate example, of the latest pointed class, is in the chapel of Luton Park, Bedfordshire. (See *Shaw's Luton Chapel*.) Of stone pulpits there are some good specimens in the churches at Cheddar, Somersetshire; Wolverhampton, Staffordshire; and in the cathedrals of Bristol and Worcester. The last is delineated in pls. xlii. and xliii. of *Pugin's Specimens of Gothic Arch.*, vol. ii. The pulpit in the ruins of the Abbey at Shrewsbury, is a beautiful specimen of the style of the earlier part of the fourteenth century. It formed part of the refectory, grace being said, and passages from scripture read in it. Its form is octagonal; three sides projected externally from the wall as a glazed oriel; three others projected, in a similar manner, into what was the interior of the refectory; and the remaining two were closed by the wall, within which was the door of entrance. The whole is of stone, well wrought, but not in

good preservation. (*Owen and Blakeway's Shrewsbury*, vol. ii. p. 88.) In *Davies's Rites of Durham Cath.*, p. 61, "a fair iron pulpit in the Galilee" is mentioned, "with bars of iron to support the monks in going up." In the Fabric Rolls of Exeter Cathedral (1318-1325) are entries of payments for four columns, with bases, sub-bases, and capitals; several great bars of iron; 243 feet of marble steps; and 2000 tiles, "*pro la pulpytte*;" which was a distinct building on the north side of the church, where lectures and sermons were occasionally delivered. (*Britton's Cath. Antiqs., Exeter*, p. 91.) "Four pair of capitals and bases," for the "ambos" of St. Stephen's Chapel, Westminster, appear to have been purchased, in 1352, for one shilling. — *Smith's Antiqs. of Westm.*, p. 203.

On the continent, the Flemish pulpits of the seventeenth century have attracted much notice from their excessive costliness, and extravagance of composition. They consist of large trunks of trees with carved leaves and branches supporting and overshadowing the stairs and body of the pulpit. Figures of Adam and Eve, of saints and angels, as large as life, with various other devices, are frequently placed under these artificial branches, forming altogether a motley mass of incongruous workmanship. (See the article АМВО; a list of old English church pulpits, in the appendix to *Britton's Arch. Antiqs.*, vol. v.; and views and descriptions of several in *Lysons's Collection of Gloucestershire Antiqs.*; *Magna Britannia*; and *Wild's Etched Outlines*.)

Besides church pulpits, small buildings were occasionally raised at the sides of roads, for the purpose of preaching from. Some of these *preaching crosses*, as they are termed, are described under the word Cross.

PUNCHONS are mentioned in a document relating to the Tower of London, in the year 1532, as follows: "a new borde ladye in the lenyng place of the baywyndow, w'in the same dore, [a dore goyng into the kyng's watching chamber warde], and viij punchons sett up over the same dore, to enclose the gutter and the roffe." — *Bayley's Tower*, pt. i. app. p. xx. In modern usage, *punchions*, or stanchels, are the subordinate vertical timbers in a roof.

PURBECK-STONE. (See MARBLE and STONE.)

**PURFLED**, from *pourfiler*, Fr., to embroider; architecture ornamented with sculptures, or carvings representing embroidery, or flowers. It is a word of modern application, and chiefly denotes knots, crockets, or foliage at the angles of canopies, niches, pinnacles, &c. The "*purfled* pinnacles" terminating the buttresses of King's College Chapel, Cambridge, have been defined as "little spires, with flower work." (*Britton's Arch. Antiqs.*, vol. i. p. 3.) *Purfled* work signifies any delicately sculptured tracery.

**PURGATORY**, amongst the Roman Catholics, a supposed place for purification of the soul after death, before its admission into heaven. This place is represented in ancient sculptures, paintings, and prints, by certain human figures enveloped in flames; from which angels are represented as praying to relieve them, or from which they are rescued by the arm of the Deity.—*Carter*, in *Gent's. Mag.* for 1804, p. 232; *Pugin's Examples*, vol. i. p. 7.

**PURLIN, PURLINE**, one of the timbers of a roof.

**PYCNOSTYLE**, πυχνος, Gr., dense, and στυλος, a column; a term applied to buildings where columns are placed near together.

**PYKING**. "Paid to William Palmer for slicing bell-strings, making bell-collars, *pyking* the bells—2s."—*Accounts for Louth Steeple*, *Archæologia*, vol. x. p. 89.

**PYCHER-HOUSE**, the name of a portion of the buildings of the palace at Westminster. "A litel house called the *pycher-house*, conteyning in length x. fote, and, in brede, vij. fote, which John Randolf, squier, late had."—*Brayley and Britton's Anc. Palace at Westm.*, p. 337.

**PYRAMID**, πυραμς, Gr., *pyramis*, Lat., *pyramide*, Fr. and Ger., *piramide*, Ital.; a solid body having a triangular, square, or polygonal base, and gradually decreasing in circumference from the bottom to the top. Mounds of earth, or barrows of the pyramidal, as the most enduring of all forms, were raised as monuments—chiefly sepulchral—by many ancient people. Silbury Hill, in Wiltshire, is probably the most remarkable example in the world: there are many others, of the same class, but of smaller dimensions, on the downs of Wiltshire, Dorsetshire, and in other parts of England. The temple of Belus, at Babylon, is described by Herodotus as a kind of

pyramid; and the aboriginal inhabitants of Mexico adopted nearly the same form, on a large scale, in the construction of certain sacred monuments, called *Teocalli*. Amongst the buildings of the Indians and Chinese the pyramidal form is frequently met with; whilst the Pyramids of Egypt are universally celebrated. A group of these, near the village of Jizeh, or Giza, comprise the largest buildings of the kind in the world. They have been copiously described and illustrated by different writers on Egyptian antiquities: who, however, differ essentially from each other, not only as to their object and peculiarities, but even in the statements of their dimensions. The best and most recent authority respecting them is *Wilkinson's Topography of Thebes*, with his elaborate and beautiful map of their site. That they were sepulchral seems generally admitted. The tomb of Caius Cestius, at Rome, exhibiting the shape of a pyramid, was evidently adopted by the Romans from Egyptian models. The pyramidal form prevailed, almost to the exclusion of every other, in the pointed architecture of the middle period. This is evinced, both in the general contour of the edifices (strikingly exemplified in the cathedral at Milan), and in the spires and pinnacles with which their minuter parts were so profusely decorated. Leland uses the word *pyramis* to denote the spire of Salisbury Cathedral. (See SPIRE.)

## Q

QUADRANGLE, from *quatuor*, Lat., four, and *angulus*, an angle; a rectangular space enclosed by buildings; as a cloister, or a court-yard. The buildings of many old fortresses, monasteries, and mansions, either for privacy or security, were ranged around one or more quadrangular courts.

QUADRANT, occurs in the Will of King Henry the Sixth, to denote a *quadrangle* in the College of Eton, and is similarly employed in other old documents.

QUADRI-PORTICUS, a quadrangle with porticos, galleries, or ambulatories, on each side. (See PORTICO, and PORTICUS.)

QUARREL, QUARRY (variously spelt QUARRELL, QUARY, &c.), words of uncertain derivation and indiscriminate use; signi-

fyng, 1st, an arrow with a diamond-shaped head, adapted for a cross bow; 2dly, a rectangular pane of glass; more particularly the lozenge-formed pane, of such universal occurrence in ancient windows; and, 3dly, a place, cavern, or pit, whence stone, slate, &c., is quarried, or dug for building, and for other purposes. The Latin words *quadra*, and *quadrilla*, and the French *carré*, *quarré*, and *carreau*,—all bearing reference to a quadrangular form,—have been cited as tending to illustrate the derivation of these terms. (See *Archæologia*, vol. x. p. 71; *Britton's Arch. Antiqs.*, vol. iv. p. 2; *Contracts for Catterick Church, Yorkshire, Raine's edit.* p. 7; *Booth's Anal. Dict.*, p. 390; and the articles **STONE**, and **MARBLE**.)

**QUARTER**, an old term signifying a square panel. The tomb of the Earl of Warwick was to have, “under every principal housing, a goodly *quarter* for a scutcheon of copper and gilt, to be set in.”—*Britton's Arch. Antiqs.*, vol. iv. p. 12.

**QUATREFOIL**, *quatrefeuille*, Fr., a modern term employed to denote an ornament of frequent occurrence in Christian architecture, formed by a moulding disposed in four segments of circles: so called from its alleged resemblance to a certain expanded flower having four petals. Mouldings, spandrels, parapets, corbel-tables, panels, the tracery of walls and windows, and almost all the other members of Christian edifices, of the later ages, are profusely decorated with trefoil, quatrefoil, and cinquefoil ornaments. The quatrefoil is either plain, or enclosed within a square, a lozenge, or a circle. In the former shape it is delineated in **PLATE** of **CORBEL-TABLES**, fig. 9; within a square panel, in **PLATE** of **BRACKETS**, fig. 15; and within a circular panel, in **PLATE II.** of **DOORWAYS**, fig. 3. Mr. Gunn contends that this characteristic ornament has no reference to any type in the vegetable kingdom; but that it was originally a representation of the Greek cross (a form much revered by the early Christians), rounded at the extremities: and that the cinquefoil, trefoil, &c., were modifications of it, gradually introduced by different architects. (*Inquiry*, pp. 96, 210.) The old terms *cross-quarters*, and *orbs*, appear to have designated quatrefoils, or something resembling them. (See



ORB, CINQUEFOIL, CUSP, FEATHERING, FOLIATION, GENTESE, and TREFOIL.)

QUEEN-POST, a vertical timber supporting one of the rafters of a trussed roof. (See KING-POST and ROOF.)

QUERN, QUERNE, cƿȳrn, ceorn, Sax., a handmill for grinding corn, &c.; supposed to be of greater antiquity than either the wind, or the water-mill. A field near the site of the Roman wall, at Cirencester, is called *the querns*: it is covered with small hills, having the appearance of *tumuli*, and was, probably, at one time, used as a burying-place.—*S. Lysons*, in *Archæologia*, vol. x. p. 132.

QUIRE, QUIER, QWERE, an old orthography of *choir*. (See CHOIR.)

QUIRK, from *ƿwired*, Welsh; literally, a turn; a deep indent; a hollowed part of a capital under the abacus moulding.

QUOIN, *coin*, Fr., and *cuna*, Sp., a corner; *ancon*, Lat., an elbow, or corner, from *γωνία*, Gr., an angle; a word denoting the corner, or angle of a wall; and more particularly a brick or stone placed at the exterior angle of a building. Rustic quoins, or corner-stones, are made to project somewhat from the general surface of the wall. (See COIN.) *Quoins* and *quynys* are named in accounts relating to St. Stephen's Chapel, and the Tower of London, dated respectively in 1331 and 1531.

## R

RABBET, or REBATE, a cut made on the edge of one board to receive the lapping over of another, so as to unite the two, and preserve a level surface: the junction thus effected being called a rabbit-joint. "Mendying of the *rabetts* of the wyndowes," occurs in a survey of the Tower of London, temp. Henry VIII. (*Bayley's Tower*, pt. i. app. p. xviii.): probably the cuttings for the insertion of glass. (See REBATE.)

RAFTER, næfƿter, Sax., from *επιστρω*, Gr., to cover, *σφοδρα*, a roof; one of the timbers of a roof, extending from the wall plate to the ridge. The chief rafters are usually called "the principals." RAFTER-ROOF (see ROOF).

RAGG, RAGGE-STONE. (See STONE).

RALPH, or RANULPH FLAMBARD, bishop of Durham, the favourite minister of William Rufus, continued the erection of the cathedral which had been commenced by his predecessor, Karilepho. He also built a bridge across the river, near the castle of Durham, founded Norham castle, and executed other architectural works.—*Surtees's History of Durham*, vol. i. p. xx; and see KARILEPHO.

RALPH DE SALOPIA, bishop of Bath and Wells from 1329 to 1363, and RALPH DE ERGHUM, who presided over the same see from 1388 to 1400, are both said to have contributed to, and superintended the fortification of, the episcopal palace at Wells. The former prelate seems, however, to have the greatest, if not the entire, claim to the particular works alluded to. These are described as the formation of "a deep moat, and an embattled wall flanked by semicircular towers." The interesting building in question is described, and partially illustrated, in *Britton's Pict. Antiqs. of English Cities*, and *Pugin's Examples of Goth. Arch.*, vol. ii.

RAMPART, *rampart*, Fr., *riparamento*, Ital., probably from *rampe*, Fr., a slope; a stone wall, or mound of earth surrounding a fortress.

RAMSEY (William de) was appointed, in A.D. 1336, to the office of chief mason at the Tower of London, and overseer of the royal works in all castles south of the Trent. His salary was fixed at 12*d.* per day, and a robe yearly.—*Maitland's London*, vol. i. p. 152.

RATH, a name given by the ancient Irish to a castrametation, or fortress. Some of the rude fortifications so denominated are described in Gough's edition of *Camden's Britannia*, vol. iii. pp. 482, 543: see, also, *Brewer's Introd. to the Beauties of England*, *Index*. Spenser employs the word to denote a hill.

RAVY (John), an architect, or master-mason, employed for thirty-six years—in the earliest part of the fourteenth century—in completing the cathedral of Notre Dame, at Paris.—*Whittington's Hist. Surv.*, p. 78.

READING-DESK, a frame-work to support a book. Some curious desks of oak, brass, and other materials, exhibiting the

skill which was formerly bestowed on the design and execution of these beautiful appendages to churches, are represented in *Shaw's Anc. Furniture*, *Strutt's Manners and Customs*, and *Dresses and Habits of England*, and *Willemine's Monumens Français*. The figure of an eagle, prominent in many old reading-desks, is said to designate St. John the Evangelist. (See *AQUILA*, and *LECTERN*.)

**REBATE**, from *rebattre*, Fr.; an old word of frequent occurrence, signifying a diminution. Thus, *rebated* rims, or edges, are those which are slightly chamfered, or sloped off; a *rebated* sword had its point bent, or turned backwards.

**REBUS**, Lat., an enigmatical representation of the name of some person, or object, by figures, or pictures, instead of words. Bishops, abbots, and other distinguished persons, sometimes adopted rebuses to indicate their names; and these are frequently found on the buildings which they erected. (See *Dallaway's Heraldic Inquiries*, p. 121; *Gough's Sep. Mon.*, Introd. to vol. ii. p. 74; *Pugin's Examples of Goth. Arch.*, vol. i. pp. 60, 62, and vol. ii. pp. 40, 42; and the article *MONOGRAM*.)

**RECESS**, *recessus*, Lat., from *recedo*, to retire; a niche, or cavity in the face of a wall.

**RECLUSORY**, *recluserium*, low Lat., a hermitage. That dedicated to St. Peter, or St. Eustace, and situated behind the royal chapel of St. Peter, in the Tower of London, is so denominated in *Rot. Claus.* 37th Henry III. m. 2, 21. (*Bayley's Hist. of the Tower*, pt. i. p. 129.)

**RECTORIA**, low Lat., properly denotes a house attached to a rectory, and occupied by a rector; but the word was often applied to any parsonage-house.

**REDE**, or **READ** (William), bishop of Chichester, erected the original library at Merton College, Oxford, of which he was a fellow; and also a castle at Amberley in Sussex. The latter he commenced in the year 1379, and is said to have been employed on it ten years. In *Dallaway's Western Sussex* it is remarked as peculiar, that the towers at the angles of this fortress are built in the base-court, and do not project from the exterior face of the building. See, also,

*Walpole's Anecdotes by Dallaway*, vol. i. p. 211; and *Dallaway's Eng. Arch.*, edit. 1833, pp. 26 and 114.

**REDOUBT**, in fortification, a small square fort, defended in front, and encompassed by a ditch and a rampart.

**REEDING**, a small convex moulding. Several reedings are often placed parallel to each other, and project from, or are inserted into, the adjoining surface.

**REFECTORY**, *réfectoire*, Fr., *refectorium*, Lat., from *reficio*, to refresh; an eating-room; the hall, or apartment in a monastery where the monks took their meals, and where, on high solemnities, the superior of the establishment dined with them. This apartment was generally a parallelogram in form, and was always connected with the cloister and the kitchen. At the upper end of the refectory was a raised floor, or dais; and, on the wall above, a large crucifix, which was, in some instances, adorned with paintings, or tapestry. In one avenue of the cloister was generally a doorway opening immediately into the refectory: under which apartment, at Winchester Cathedral, the kitchen was situated; whilst over the refectory, at Castle Acre Priory, is supposed to have been the dormitory. In the monasteries at Whalley, Winchester, and Worcester, the refectory adjoined the southern side of the cloister; but at Netley, and at Durham (see **PLATE, GROUND-PLAN OF DURHAM CATH.**), it is placed to the eastward. The refectory at Worcester is now occupied as a school-room; that at Durham as the library; and that at Winchester is divided into an upper and a lower room. Of the other refectories named above, as well as those of Glastonbury, &c., little more than the foundations and some fragments of the walls are standing. "Perhaps the two most perfect conventual refectories are those of Chester and Worcester: the former 98 feet by 34, and lighted by handsome windows, with a noble one at the east end, now blocked up; the latter, including the vestibule, 120 by 38. That of St. Edmonds-bury, according to William of Worcester, who measured it, was 171 feet by 40." (*Owen and Blakeway's Shrewsbury*, vol. ii. p. 87.) The refectory was usually under the care of an officer called the *refectioner*, who attended to its cleanliness, took charge of the utensils, summoned the monks to their meals by ringing a bell, and superintended

the general arrangements of the room. Whilst the monks were in the refectory, or in the *fraternity*, as it was more commonly called, they were not allowed to converse; but the Bible, or some other religious book, was read to them from a desk, or pulpit (see *PULPIT*), by a chaplain. Richard II. held a parliament, in 1378, in the refectory at Gloucester; and, on this and similar occasions, the severity of monastic discipline was relaxed: the whole establishment was crowded with guests, and all was festivity and bustle. The abbey of Glastonbury once received 200 knights and their retainers; and that of Bury had stables for 300 horses within its walls. (*Willis's Mitred Abbeys*.) For some curious details of such portions of the monastic discipline as related to this apartment, see *Fuller's Church History*, b. vi. p. 285, *Fosbroke's Brit. Mon.*, p. 397, and *Milner's History of Winchester*, vol. ii. p. 111, where is also a minute description of the refectory at Winchester. (See also the articles *BEDDERN*, and *FRATERNITY*.) In *Pierce Plowman's Creed*, a refectory is described as

“ An *halle* for an hygh kynges an household to holden,  
With brode bordes abouten ybenched well clene,  
With wyndowes of glass wrought as a chyrch.”

The dining-halls of the colleges at Oxford and Cambridge correspond with the refectories of ancient monasteries.

**REGLET**, **REGULA**, *regula*, Lat., a rule, or square; a flat, narrow moulding, employed to separate panels, or other members; or to form knots, frets, and similar ornaments. *Regula* denotes also the small fillet, or rectangular block, appended to the *tænia* of the Doric architrave.

**REGNUM**, Lat., “a golden circlet, or crown in its most simple form.” Regna, with crosses, and lamps attached, were suspended in various parts of ancient churches. (*Gunn's Inquiry*, p. 132.) A crown of gold, offered by Canute at the altar of Canterbury Cathedral, is said to have been preserved there till the Reformation.—*Dart's Canterbury Cath.*, p. 7.

**RELICS** of saints and martyrs,—that is, some real, or pretended portions of their mortal remains; of their apparel; or of something connected with their lives or deaths, sufferings or triumphs, were formerly, and still are, held in superstitious

reverence, and carefully preserved by Roman Catholics. (See *Wallen's Little Maplestead*, note A., *Turner's Normandy*, vol. i. pp. 60, 172, and *Staveley's Hist. of Churches*, p. 200.) The depositary, or casket, in which a relic was kept, was termed a *reliquary*. This was sometimes a ring, a tablet, a portable shrine, or other vessel of costly materials, and enriched with architectural and other decorations. (See *PIX*, *SCRINIUM*, and *SHRINE*.) In *Shaw's Anc. Furniture*, are engravings of reliquaries.

**RELIEF**, Fr., **RELIEVO**, Ital., from *rilevare*, to raise, or remove; denotes a part of any carved or sculptured ornament projecting from the surface to which it belongs. The compound Italian words *alto-relievo*, *basso-relievo*, and *mezzo-relievo*, signifying, respectively, high, low, and medium, middle, or half-relief, are employed to intimate the relative degrees of projection of the objects to which they are applied. (See **ALTO-RELIEVO**, and **BASSO-RELIEVO**.) The curious carvings under the seats in churches, and the sculptures on the west fronts of Wells, Exeter, and other cathedrals, afford elaborate examples of basso and alto-relievo.

**REMIGIUS**, a monk of the abbey of Fescamp, in Normandy, came to England with William the Conqueror, and was appointed by him, in the year 1067, or, as some authors state, in 1070, to the bishopric of Dorchester. He immediately transferred the see to Lincoln, where he began to erect a cathedral. The lower parts of the present west front, and of the towers at its angles, appear to be the work of this prelate.—*Wild's Lincoln Cath.*, edit. 1837, pp. 3–5.

**RENDERING**, a name for the first coat of plastering to all walls, and to the interior of chimney flues. It is also called *par-getting*.

**REREDOS**, **RERDOS**, **REREDOSSE**, *arrière dos*, Fr., behind the back; the back of a fire-place; also an altar-piece, a screen, or partition-wall. In *Holingshed's Chronicles* we are told that, before chimneys were used in mean houses, "each man made his fire against a *reredosse* in the hall, where he dined, and dressed his meat." "The *reredosse* at the high altare," in Eton College Chapel, and "the *reredos* bearing the roodelofte, departing the quier and the body of the church," at King's College, Cambridge, are mentioned in the will of the

founder. (*Nichols's Royal Wills*, pp. 297 and 302.) In the fabric roll of Exeter Cathedral for the year 1389-90, is a charge of 20s. for labour in cleaning "the front called the *rerdos* behind the great altar." (*Britton's Cath. Antiqs., Exeter*, p. 98.) One of the agreements relating to the Beauchamp Chapel, Warwick, directed that there should be constructed "a pair of desks of timber, poppies, seats, sills, planks, *reredoses* of timber, and patands of timber, and a crest of fine entail, with a bowtel roving on the crest." (*Britton's Arch. Antiqs.*, vol. iv. p. 11.) (See DOS D'ÂNE, DOSEL, DOSER, ROOD-LOFT, SCREEN, and SOURSADEL.)

RESPOND, RESPONDE, RESPONDER, RESPOND, terms occurring in various old contracts, in a manner similar to the following:—"And the cler-story shal be made of clene-asheler groundid upon ten mighty pillars, with four *respounds*; that ys to say, two above joyning to the qwere, and two beneth, joyning to the end of the said bodye." (*Contract for the Nave of Fotheringhay Church, Dugdale's Mon. Angl.*, vol. vi. pt. iii. p. 1414.) The breadth of the nave of Eton College Chapel, "between the *responders*," was directed, by the *Will of King Henry the Sixth*, to be 32 feet. (*Nichols's Royal Wills*, p. 296.) From these, and similar passages, it appears that a half column, or a pilaster attached to a wall, or to a pillar, and *responding*, or corresponding, to another on the opposite side of the building, was called a respond.

RESSAUNT, RESSANT, (probably from *ressentir*, old Fr., meaning a *return*), a name employed chiefly in the *Itinerary of William of Worcester* (see pp. 220 and 269). It meant some moulding, and, probably, from its form, the ogee. In one passage a *double ressaunt* is mentioned. A *ressaunt lorymer*, which he also names, might have been so called from the circumstance of its outer edge being curved, so as to form a drip, or *larmier*. (*Willson, Glossary to Pugin's Specimens*.)

RETABLE, a word of French origin, employed to designate an altar-screen.

RETICULATED WORK, a species of masonry, or brickwork, formed externally by small square stones, or bricks, placed lozenge-wise, and presenting the appearance of net-work.

This, which corresponds with the *opus reticulatum* of the Romans, was introduced amongst the latest specimens of Tudor architecture, as at Hampton Court, &c. (See CHEQUERS and CHEQUERED.) It was also imitated by mouldings, crossing each other diagonally, on pillars of some Norman churches. (See *Compartment of Durham Cathedral, interior.*)

RETRO-CHOIR. (See LADY-CHAPEL.)

REVE (Thomas), "of the paryssh of Seint Sepulchre, without Newgate of London, Glasyer," in conjunction with GALYON HOONE, of the parish of St. Mary Magdalen, Southwark, RICHARD BOUNDE, of the parish of St. Clement Danes, and JAMES NICHOLSON, of St. Thomas's Hospital, Southwark, also Glasiers, covenanted with the provost, &c., of King's College, Cambridge, to glase 18 windows of the chapel, and to perform other works there, as already stated under the name of NICHOLSON. (*Britton's Arch. Antiqs.*, vol. i. p. 16.)

REVELS, REVEALS, from *revello*, Lat.; as applied to a doorway or a window, denote their vertical sides between the faces of the wall, and the door, or the window-frame.

REVESTRY, an old orthography of the word *vestry*. (See SACRISTY and VESTRY.)

RIB, from *rib*, Sax., a moulding on the interior of a vaulted roof. In the earliest periods of the art of vaulting, the ribs were generally flat and square edged (see *View of Crypt, Canterbury Cathedral*); subsequently they presented a convex surface, and were variously moulded, clustered, and ornamented. They are generally placed on the groins of the vault, and sometimes, also, on different parts of the surface, between the groins. For representations of ribs, and full particulars of their ordinary arrangements, see PLATES of BOSSES and RIB-MOULDINGS; TRACERY of VAULTED CEILINGS; the articles GROIN, TRACERY, and VAULT; and *Willis's Arch. of the Middle Ages*, chap. vii. sec. 2. The mouldings of timber roofs, and those forming tracery on walls, and in windows, are sometimes called *ribs*.

RICHARD the CARVER, in conjunction with one brother *Rowsby*, a monk, was employed on some repairs in the church of



St. Mary, at Stamford, in the reign of King Henry the Sixth. He is called a *sculptor* by Walpole.—*Peck's Antiqs. of Stamford*, lib. iv. cap. 5.

**RIDGE**, the upper edge of a roof, which was often ornamented with moulded tiles, called *ridge-tiles*, or *crest-tiles*; also with lead. (See **CREST-TILES**.) Willis, in *Arch. of the Middle Ages*, p. 72, applies the word *ridge* to the intersection of two surfaces of a vaulted ceiling.

**RODE, RODE-SOLLER**. (See **ROOD**, **ROOD-LOFT**, and **SOLARIUM**.)

**RODEBURN** (Thomas), chancellor of the university of Oxford, in 1420, and bishop of St. David's, built the chapel of Merton College, Oxford.—*Chalmers's Hist. of the University*, vol. i. p. 9.

**ROGER**, bishop of Sarum from 1107 till his death in 1139, is styled, by some of our chroniclers, as "the great builder of churches and castles." The principal works entitling him to such a denomination were the castle at Devizes, considered as one of the most stately edifices in England; another at Sherborne, little inferior; and a third at Malmesbury: he expended large sums of money in completing and embellishing the castle and the cathedral at Old Sarum.—*Dodsworth's Salisbury Cath.*, pp. 22, 24; *Britton's Cath. Antiqs., Salisbury*, pp. 11, 12.

**ROGER**, archbishop of York from 1154 till 1181, commenced rebuilding his cathedral after its destruction by fire. The old choir, with the crypt beneath, were parts of his work: the former was taken down and rebuilt in the fourteenth century; but a part of the crypt still remains.—*Britton's Cath. Antiqs., York*, p. 30.

**ROLL and FILLET-MOULDING**, a convex moulding with a square fillet projecting from its face. This form prevails both in horizontal string-courses, and in the small attached shafts of pillars in the early examples of pointed architecture.

**ROMAN ARCHITECTURE**, is that method or style of composition in building practised by the ancient Romans. It is said to have been derived originally from the Etruscans; but the Romans subsequently adopted the Greek orders in their public and private edifices,—corrupting, however, the

beauty of their originals by tasteless variations of their forms and ornaments. Perhaps the greatest novelty and merit of Roman architecture consisted in the invention and extensive application of *the arch*. In Rome and in her colonies are magnificent remains of temples, amphitheatres, baths, palaces, circuses, aqueducts, cloaci, fora, basilicas, mausolea, triumphal arches, and columns. The introduction of Christianity, and the decline of Roman power, greatly modified, as well as deteriorated, the architecture of the Romans. By employing ranges of arches resting upon columns, without the intervention of a perfect entablature, as in the palace of Diocletian, at Spalatro, &c., a new variety of architecture was produced, which Gunn, and some other writers, have termed *Romanesque*; and in which the character of the pure Roman architecture was first essentially altered. In Britain there are numerous fragments of walls, towers, villas, &c., erected by the Romans; several of the best authenticated of which have been already enumerated in the article ARCHITECTURE—*Anglo-Roman*. (See also ARCH, DOMESTIC ARCHITECTURE, MOSAIC, ORDER, PAVEMENT, TEMPLE, and VILLA.) The ecclesiastical architecture of Europe is commonly traced backwards from the pointed to the semi-circular arched system, and from the latter to the Roman. That the earliest English churches were imitations of Roman buildings, may be fairly inferred from the fact that most contemporary writers describe them as in "*the Roman manner*." (See ROMANESQUE.)

ROMAN BRICKS, or TILES, are amongst the vestiges of the architectural works, in England, attributed to the Romans. They are generally found, in horizontal layers, at regular intervals in the height of a wall of rubble, or similar materials; and frequently round the curve of an arched doorway, or window. (See PLATE I. of ARCHES, fig. 1; PLATE I. of DOORWAYS, fig. 1; and PLATE of WINDOWS, figs. 1. and 2.) Their thickness varies from one to two inches, and they usually measure fourteen inches long, by eleven inches in width. Rickman (*An Attempt, &c.*, p. 300) considers that similar bricks were made and employed by the Saxons some time after the departure of the Romans from Britain. (See BRICK.)

**ROMANESQUE ARCHITECTURE**, a name employed by Gunn in describing that variety of architecture which prevailed after the decline of the Roman empire; viz. from the reign of Constantine till the introduction of the pointed arch. In most of its details the *Romanesque* was, as its name indicates, a rude imitation of Roman architecture. (*Historical Inquiry*, p. 6.) Professor Whewell approves of this application of the term, observing that it embraces all the varieties which have been denominated Saxon, Lombard, Norman, Byzantine, &c. (*Arch. Notes on German Churches*, p. 31, edit. 1835; and see *Pugin's Examples of Goth. Arch.*, vol. ii. p. xii., where the term is similarly adopted by Willson.)

**ROOD**, **ROODE**, **robe**, **rob**, Sax., a cross; a crucifix, or image of Christ on the cross, placed in a church. The *holy rood*, as it was commonly termed, was a cross, with an effigy of our Saviour, generally as large as life. It was elevated at the junction of the nave and choir, and faced the western entrance to a church. To render it complete, figures of the Virgin Mary and St. John were placed at the sides of the cross (allusive to 29th chap. of St. John, v. 26). In the case of "*the black rood of Scotland*," in Durham Cathedral, these figures—and, in Winchester Cathedral, the rood also—are said to have been made of silver, but they were commonly of wood. (*Davies's Anc. Rites, &c.*, p. 24, and *Milner's Winchester*, vol. ii. p. 33.) In most large churches the rood was accompanied also by figures of the patron saint, angels, and sometimes other personages. (See *Bingham's Orig. Eccles.*, b. viii. ch. vi. s. 8; *Staveley's Hist. of Churches*, p. 199; *Fuller's Church Hist.—Hist. of Waltham*, p. 16; *Fosb. Brit. Mon.*, p. 501; and the articles **OVERHARDE**, and **ROOD-LOFT**.) The rood was sometimes called a *patible*, from *patibulum*, Lat. (*Owen and Blakeway's Shrewsbury*, vol. ii. p. 51.) "A paynted cloth to hang before the roode in Lent," is named in an old document printed in *Kempe's Loseley Manuscripts*, p. 168.

**ROOD-LOFT**, **RODE-SOLLER**, **PERKE**, terms employed to denote a loft, or gallery, in a church, containing the rood and its appendages. The name *rode-soller* is derived from *rood*, and *solarium*, Lat., a loft, or garret: in a similar manner the *bell-soller* was a loft in a tower for ringers (*Blomefield's*

*Norfolk*, vol. vi. p. 69, 8vo. edit.) The rood-loft was termed the *perke* in several testamentary documents; legacies being bequeathed "to find lights to burn before the *perke*" (*Blomefield*, vol. iv. p. 499.) It was called *pegma* in some Latin writings; and, on account of the figures it contained, the *statuarium* in others.

The loft, or gallery, thus variously denominated, was generally placed over the chancel screen in parish churches, and was an addition peculiar to the church of Rome. The rood-loft, or gallery, had its real support from tie-beams, which connected it with the walls of the building; but, in the decorative construction, it appeared to rest on a range of arches, or mullions, below: so that, although both the loft and the screen are generally (as in the remainder of this article) included under the name of *rood-loft*, they were, in point of fact, totally independent of each other.

*Rood-lofts* are formed both of stone and wood. Examples, of the former material, still remain in several English cathedrals. Those in York, and in Canterbury Cathedrals (already described under ORGAN-SCREEN) display great richness of workmanship, but are exceeded in point of design by several others. That in Lincoln Cathedral is regarded by some antiquaries as the best. At St. David's, a rood-loft, of the fourteenth century, formerly of surpassing beauty, is at present almost a ruin; having been injured by the sinking of the central tower. This was, in fact, as were some wooden rood-lofts, double; the spaces on each side of the central archway, between the eastern and western screen, being occupied by monuments. In the double screen at Gilden-Morgan, Cambridgeshire, the corresponding places are appropriated as pews. Other stone rood-lofts of fine design are remaining in Exeter (see *Britton's Cath. Antiqs., Exeter*), and in other cathedrals: also in St. Alban's Abbey Church, and some other churches.

Wooden rood-lofts are of two kinds; viz. vaulted, and panelled. *Vaulted* rood-lofts (somewhat resembling that of stone at Exeter) are constructed upon pillars and open arches; being generally of rather earlier date than panelled ones. That of Clynog-Vawr, in Carnarvonshire, was perhaps erected late in the thirteenth century: that of Llanrwst, in Denbighshire,—a splendid work, removed from the

abbey of Maenan,—early in the fourteenth. At Conway is a very rich one, of later date, with fan-groining; resembling, in its general effect, that of Dartmouth, in Devonshire. (See *Lysons's Mag. Brit., Devonshire.*) A *panelled* rood-loft is usually placed upon a range of mullions with tracery between them. Over the mullions there is usually a rich running border, in a casement moulding, displaying the wildest varieties of the carved vine. Above the latter, the east and west faces of the gallery project upon a coved ceiling; which ceiling has generally rectangular panels covered with tracery disposed in circles, and many other geometrical patterns. The upright faces of the galleries consist, both in the vaulted and panelled rood-lofts, of statues under canopies facing the west, and elaborate tracery on the side next the altar; or of tracery on both sides. In each of these varieties there is a basement, about three feet high, interrupted only by the central arch. This arch, in the panelled rood-loft, is the richest part of the work, and is often placed between two others, east and west of it, higher than itself, helping to support the gallery ceiling, and resting on distinct piers. In this complex arrangement, which nothing but a model could render clear to those who have not seen it, the architects of the middle ages have manifested much fancy and originality. The central archway was closed either by doors, gates, or curtains; and the loft above was reached by means of a straight or winding staircase, placed either in the wall of the church; in an exterior turret, which rose above the summit of the building; or attached to one of the piers of the central tower. Part of a beautiful rood-loft, in St. Patrishew's Chapel, near Crickhowel, Brecknockshire, is represented in *Hoare's Giraldus Cambrensis*, pl. v. fig. 3. In the church of Newtown, Montgomeryshire, is a part of that which once belonged to Abbey Cwmhir, in Radnorshire, and which retains much of the gilding, and the white, red, green, and blue colours, with which this, as other rood-lofts, was profusely decorated. At the church of Pennant Melangell, in the same county, the remnants of a rood-loft exhibit the legend of St. Monacella, executed in coarse carving on the running border; and it may be generally observed that a wild freedom, both of design and workmanship, is peculiar to this kind of screen-work.

The rood-loft, according to Dr. Milner (*Hist. of Winchester*, vol. ii. p. 33), and a writer in the *Gentleman's Magazine* (vol. lvii. p. 661), was the place whence sermons were addressed to the congregations in the naves of churches, on four Sundays in every year. This opinion is, however, controverted by Mr. Gunn. (See *Hist. Inquiry*, p. 220, and the article JUBE.) In Protestant churches, the place of the rood-loft is now occupied by the organ (see ORGAN-SCREEN); and, according to some authorities, the rood-loft was used by musicians in Roman Catholic times. (*Milner, ut sup.*; and *Fosb. Brit. Mon.*, p. 283.)

It appears that, in some instances, a plain beam of timber, extending across the church, was the only support for the rood. This is still the case in many foreign cathedrals (*Woods's Letters of an Arch.*, vol. i. p. 212), as at Milan, &c.; and the beam still remains in some English churches. At Salisbury Cathedral a timber so placed, and, in all probability, so appropriated at an early period, was removed during the alterations made by the late Mr. Wyatt. (*Dodsworth's Salisbury Cathedral*, p. 181.) For observations on, and representations of, ancient rood-lofts, see *Owen and Blakeway's Shrewsbury*, vol. ii. p. 51; *Peck's Desiderata Curiosa*, p. 305; *Collie's Illustrations of Glasgow Cathedral*, folio (1836), pls. 15, 18; *Bridgens's Seston Church*; *Wild's Lincoln Cath.*, pls. 8, 13; *Lysons's Mag. Brit., Camb.*, p. 59; *Kempe's Loseley Manuscripts*, p. 162; and the articles REREDOS, ROOD, and SCREEN.

ROOD-TOWER, ROOD-STEEPLE, were phrases sometimes applied to the tower, or steeple, at the intersection of the nave and transept of a church. (See CHURCH, STEEPLE, TOWER, and TRANSEPT.)

ROOF, *ροφ*, *hrof*, Sax., *οροφη*, *οροφος*, Gr., from *ερεω*, to cover; *toit*, Fr., *tetto*, Ital., *dach*, Ger.; the exterior covering of a building. The roofs of Egyptian temples were generally flat, formed by large slabs of stone; and their lower, or inner surfaces, or ceilings, were painted with various devices. Those of the Greek temples were very slightly inclined, to allow the rain to run off; their peculiar form producing low and flattened pediments at each end. Roman roofs were of various forms. The knowledge of the science of vaulting in

stone and brick, enabled the Romans to employ those materials in cupolas and other roofs: and of their skill in timber-roofing, we have evidences in the different details given by Vitruvius. In the middle ages roofs were generally framed of wood; whilst the large churches were usually finished, internally, by vaulted ceilings, of stone. A very singular roof, covering a chapel attached to Willingham Church, Cambridgeshire, is delineated in *Lysons's Mag. Brit., Camb.*, p. 285. It is constructed entirely of stone, without any timber, having bold ribs springing from corbels: it has an acute pitch. Another, of a similar construction, covers the porch of Barneck Church, Northamptonshire. Some other varieties of stone roofs will be noticed in the article VAULT: on the present occasion the remarks will be confined to those of timber. These roofs generally consisted of two sloping sides, formed by rafters and inferior timbers, and connected at their lower extremities by tie-beams. They were usually covered, externally, by lead, shingles, slates, tiles, or other materials; and, when left open to the interior, the rafters were frequently moulded into ornamental ribs, forming, by their intersections, rectangular panels. At these intersections, painted and gilded bosses were frequently placed; and the panels were also sometimes painted. In this form they were called rafter-roofs, or beam-ceilings. Some beautiful and curious examples of open timber roofs remain in the abbey church at St. Alban's, the churches of Cirencester, Great Malvern, Lavenham, Stratford-upon-Avon, and Yarmouth, and in many other buildings. The collegiate, castellated, and palatial halls of England afford, perhaps, the most magnificent examples of ancient timber roofs in the world. To enumerate the beauties and peculiarities of these, would require more space than the limited extent of this volume can afford. That of Westminster Hall, with others at Eltham, Hampton Court, and the colleges of Oxford, are engraved and described in *Pugin's Specimens*, and *Examples of Gothic Arch.*; and others at Crosby Hall, London, Wollaton Hall, &c., in *Britton's Arch. Antiqs. of Great Britain*. That of Lambeth Palace is represented and described in *Brayley's History, &c. of Lambeth Palace*. See PLATE I. of ARCHES, fig. 20, for a part of the roof of Crosby Hall, London; and, for other ancient roofs, see the COMPARTMENTS of Exeter,

*Durham*, and *Canterbury* Cathedrals, in the accompanying plates. The *pitch* of a roof is the angle which it forms with the wall of the building. In eastern countries the roofs of houses and public buildings are flat, or but slightly inclined. In the more western and northern nations the pitch is comparatively lofty, to throw off snow and water. In many instances in England, roofs were at first very highly pitched; and afterwards, when repairs were necessary, they were lowered. This is shewn by the marks left on many old central towers, where roofs of lofty have been removed for others of lower pitch; as at Hereford and Oxford Cathedrals, &c. (See WOOD-CUT of SPIRES, fig. 5; and PLATE of TOWERS, fig. 9.) See, also, *Smith's Engraved Specimens of Anc. Carpentry, consisting of Framed Roofs from various Ancient Buildings*, 4to. 1787; and the articles CHARE-ROFFED, COLLAR-BEAM, COMBLEA, COMMON-PITCH, COMPASS-ROOF, CREST-TILES, CUPOLA, DOME, FALSE-ROOF, GABLE, GOTHIC-PITCH, HAMMER-BEAM, KING-POST, LANTERN, LEAD, LOUVRE, PEDIMENT, QUEEN-POST, RAFTER, RIDGE, SHINGLE, TIE-BEAM, THATCH, TILE, and VAULT.

ROOM, *rum*, Sax., *chambre*, *appartement*, *salle*, Fr., *camera*, Ital., *raum*, Ger.; an interior space, or division of a house, separated from the remainder by walls, or partitions, and entered by a doorway. The principal rooms of ancient houses and monasteries are noticed under their respective names; as GALLERY, HALL, PARLOUR, REFECTORY, &c. The floors of the rooms in old buildings were formed either with boards, stones, earth, or other materials, and were generally covered by rushes, or rush-mats; their walls by tapestry, or wainscot-panelling; and their roofs by elaborate timber-work. (See DOMESTIC ARCHITECTURE, DRAWING-ROOM, KITCHEN, PARADISE, &c. &c.)

ROSE, ROSETTE, an ornament sculptured on each face of the abacus of some Corinthian capitals; also an ornament resembling a rose, frequently occupying the soffit of a corona, or the coffer of a ceiling, in buildings of the classical orders; and also in the moulding of an arch in some Anglo-Norman edifices. As a badge of the Tudor family, the same flower



is sculptured in many parts of the buildings erected whilst they reigned in England. (See ENGRAVED TITLE-PAGE.)

ROSE-WINDOW. (See WINDOW.)

ROSTRUM, Lat., literally, the beak of a bird; also, the beak, or fore-part, of the head of a ship: the elevated platform, or stage, in the forum of ancient Rome, from whence public orators addressed the people: so called from its basement having representations of the prows of ships. Generally speaking, a rostrum is any platform in a hall, or assembly-room, whence a speaker addresses an audience.

ROTUNDA, *rotondo*, Ital., a building circular in plan, both internally and externally. The most celebrated building of this class is the Pantheon, at Rome. (See ROUND CHURCH.)

ROUGH-CAST, a species of plaster to cover the exterior of a building, containing a mixture of lime, small shells, or pebbles, fragments of glass, and similar materials.

ROUGH-SETTER, a mason who only built with rough, or hammered stone; in contradistinction to the *free-mason*, who wrought with the mallet and chisel. William Horwode, Free-mason, the contractor for building the nave of Fotheringhay Church, was to set "nether mo nor fewer free-masons, *rough-setters* ne leyes," upon the said work, than he had authority for. (*Dugdale's Mon. Angl.*, vol. vi. pt. iii. p. 1415.)

ROUND, an old term signifying a turret or tower, of a circular, or nearly circular, form; also, a room within such a turret.

ROUND CHURCH. (See CHURCH.)

ROUND TOWER. (See TOWER.)

ROVEZZANO (Benedetto da), called also *Benedict the Carver*; a Florentine sculptor, employed by Cardinal Wolsey to construct a tomb in the tomb-house at the east end of St. George's Chapel, Windsor. King Henry the Eighth afterwards employed him to complete the same tomb for him, in a more sumptuous manner. It was to have comprised, in carvings, 133 statues, and 44 stories, or bas-reliefs; but, the artist dying soon after 1550, it was never finished. In 1646, it was demolished by order of the parliament. (*Walpole's Anecdotes, by Dallaway*, i. 184.)

**ROWSBY** (Brother), a monk, was engaged, in conjunction with Richard the Carver, on some repairs in the church of St. Mary, at Stamford, in the reign of Henry the Sixth. (*Walpole's Anecdotes, by Dallaway*, i. 71.)

**ROYAL GLASS, RYALL GLAS**, painted glass. "Roiall glas fullylled with ymagery," is noticed in the *Squire of Low Degree*.

**RUNIC-KNOT, DANISH-KNOT**, a twisted ornament common on buildings of the Anglo-Saxon, or Danish era. (See **KNOT**, and **PLATE I. of CROSSES**, fig. 1.)

**RUSHES** were formerly used on the floors of churches, and also on those of private rooms, for carpets. Hentzner states that the floor of the presence chamber at Greenwich was strewed with *hay*. In accounts relating to St. Mary's Church, Shrewsbury, is an entry of payment for "seven burthen of *rushes*—1s. 9d." (*Owen and Blakeway's Shrewsbury*, vol. ii. p. 359); and in others of Hengrave Hall, Suffolk (1527), "for *rushes* for the chambers, ij.s." (*Gage's Hengrave*, p. 48.) A manuscript in the British Museum (*Cott. Claud.*, b. vi. 195, 196) enumerates certain festival days on which the choir of a church was strewed with rushes, hay, sand, or ivy-leaves. It was formerly a practice to celebrate the consecration of a church, or the anniversary of the saint to whom it was dedicated, by carrying garlands of rushes and flowers in procession to the church door. This practice is still continued in some parts of England.

**RUSSELL** (John), was bishop of Lincoln from 1480 to 1494, having previously filled the see of Rochester. He added a chapel on the south side of the cathedral of Lincoln, and built great part of the episcopal palace at Buckden. (*Beauties of England and Wales*, vol. ix. *Lincolnshire*, p. 622.)

**RUSTIC WORK**, a mode of building in which the faces of the stones employed are left rough, only the sides where they are intended to unite being wrought smooth. Several examples of this mode of workmanship are found amongst the buildings of antiquity; and in the designs of the Italian architect, Brunelleschi, it formed a prevailing feature.

**RUSTIC QUOIN**, a stone at the angle of a building, projecting

from the surface of the wall, and having its edges bevelled.  
(See COIN and QUOIN.)

**RYFAAT**, possibly from *refente*, Fr., a cleft, or groove; a word applied to the gables of a turret of King's College Chapel. In one of the original agreements for the erection of the edifice in question, are "fynyalls, *ryfaat* gabblets," &c.

**RYSTS**:—"vj. dayes worke for stoppyng of the *rysts* in the roffe [of the king's great chamber in the Tower of London] for colors laying." (Survey, temp. Henry VIII., in *Bayley's Hist. of the Tower*, pt. i. app. p. xix.)

## S

**SACELLUM**, a monumental chapel within a church (see CHAPEL): also a small chapel in a village. (*Fosb. Enc. of Antiqs.*, p. 523.)

**SACRARIUM**, Lat., a small family-chapel in a Roman house, devoted to a particular deity: also, the cella, penetrale, or adytum of a temple. As denoting a receptacle for any thing sacred, the word was sometimes applied to the *sacristy* and the *piscina*. (See under each word.)

**SACRING BELL**. (See SAINT'S BELL.)

**SACRISTY**, *sacristie*, Fr., *sacristia*, Sp. and Ital., from *sacer*, Lat., sacred; a strong room in, or attached to, a church, where the sacred vestments and the utensils belonging to the altars were placed. It was also termed the *sextry*, the *vestiary*, the *salutatorium*, and the *secretarium*: its modern name is the *vestry*. It was the duty of the officer of the sacristy (who was termed a *sacrist*, *sacristan*, or *secretarius*) to take charge of the vestments, bells, and clocks; to ring the saint's bell; and to perform a variety of other offices. (See SECRETARIUM; *Fosb. Brit. Mon.*, pp. 185, 377; and *Milner's Winchester*, vol. ii. p. 30.)

**SAINT**, from *sanctus*, Lat., a person sanctified, or canonized, by the church of Rome. The Catholic calendar commemorates an immense number of persons regarded as saints. Alban Butler has devoted eight octavo volumes, abounding in the most marvellous and romantic fictions, to a description of

their lives, miracles, privations, mortifications, and sufferings. Staveley (*Hist. of Churches*, pp. 121-126) contends that churches were not dedicated to the worship of the saints whose names they bore, but were merely so named to excite a reverence for, and emulation of, their presumed virtues. By certain ecclesiastical synods and decrees it appears that parishioners were required to place an image of the patron saint, or a tablet inscribed with his name, in every church. Besides this figure, a number of effigies of other saints were sculptured, both on the exteriors and interiors of large churches, and painted on the glass in their windows; each figure being identified, and distinguished from the others, by its peculiar attribute, or emblem. Some chapels in France are called SAINTES CHAPELLES, from containing a number of relics of saints. (See CHAPEL and RELIQUARY, *sub. Relics*.)

SAINTS'-BELL, SANCTE-BELL, SANCTUS-BELL, SAUNCE-BELL, SANCE-BELL (from *sancte* and *sanctus*, Lat.), and SACRING-BELL (from *sacré*, Fr., sacred); a small bell rung when the priest repeated that verse of the *Te Deum*—"Sancte, sancte, sancte, Deus sabaoth." It was either portable, or fixed in a turret on the roof of a church. In the latter case its rope descended into the choir near the altar. Warton mentions "a low, square tower (at the west end of Kiddington Church, Oxfordshire), containing three large bells, and a *sanctus-bell*, or *saint's-bell*." (*Hist. of Kiddington*, p. 14.) In an inventory relating to the church of St. Mary Magdalen, Bermondsey, is the item "iiij. bells and a *sance-bell*." (*Kempe's Loseley MSS.*, p. 169.) *Du Cange*, v. *Rota*, mentions a wheel, full of small bells, which was attached to the wall near the altar, and whirled round at the reading of the passage in question. (See *Owen and Blakeway's Shrewsbury*, ii. 344; and *Walker's Contin. of Pugin*, pt. iii.)

SAIS, or SÉEZ (John de), abbot of Peterborough from 1114 to 1125, laid the foundation of a new church there in 1117; generally supposed to be the origin of the present cathedral. He died, however, before its completion.—*Britton's Cath. Antiqs.*, *Peterborough*, pp. 16, 86.

SALLY-PORT, a postern gate, or passage under ground, from the inner to the outer works of a fortification, intended as a passage for the garrison to sally from, or pass through.

**SALOON**, *salone*, Ital., from *sala*, a hall; *salon*, Fr. and Sp.; a lofty spacious apartment in a house, palace, or theatre.

**SALOPIA** (Ralph de). (See RALPH DE ERGHUM.)

**SANCTUARY**, *sanctuaire*, Fr., *santuario*, Ital. and Sp., *sanctuarium*, Lat., from *sanctus*, sacred; a sacred place. In the Bible we find the word particularly applied to the temple of Jerusalem, and to its most sacred part. (See **SANCTUM SANCTORUM**.) The same term is often employed to designate the sacred parts of Egyptian, Greek, and Roman temples (see **CELL**, **CELLA**); and to the presbytery, or space surrounding the high altar of a Christian church. In a sense not far removed from this, Captain Smyth mentions "a *sanctuary* (in the cathedral of Messina) for the reception of what are said to be sacred bones, and other food for bigotry. It is a sort of adytum inside a little chapel to the left of the great altar, where, in caskets and phials, are preserved an arm of St. Paul, some blood of St. Mark," &c. &c. (*Smyth's Sicily and its Islands*, p. 120.) The word became gradually applied, also, to the whole of the buildings, and even to the suburbs of a church. (See *Calmet's Dict. of the Bible*, *sub. voca*; and *Bingham's Origines Eccles.*, b. viii. ch. ii. s. i.)

In the middle ages a *sanctuary*, or *asylum*, was a building, or place, devoted to the observance of a very peculiar custom, and is thus defined by Mr. Pegge:—"a building, or place, privileged by a sovereign; whence such criminals or debtors as fled to it for protection could not be forcibly taken without sacrilege and impiety." (*Archæologia*, vol. viii. p. 3.) This privilege has been traced by some antiquaries, but with little probability, to the time of Nimrod. It was most probably established by the Hebrews from tenderness to those who might have committed accidental offences:—from that people the custom was adopted by the Greeks, who gave to it the name of *ασυλια*; and to the deity who presided over a sanctuary, that of *θειος ασυλαιος*. The Romans seem to have abused the privilege to a considerable extent, and the Christians of the middle ages still further. There are several instances of grants from Anglo-Saxon monarchs of the right of sanctuary to particular places: amongst which may be mentioned those to Westminster, Beverly, and Ripon, which were amongst the most celebrated of

ancient sanctuaries. The Temple, and the churches of St. Martin le Grand, and St. Martin le Bow, London, had also the same privilege specially granted them: but all churches and churchyards were regarded as sanctuaries till the time of Henry the Eighth. The peculiar regulations of the sanctuary at Durham are detailed in *Hutchinson's Durham*, i. 39, ii. 227; *Davies's Anc. Rites*, p. 53; and some general regulations of such places in the essay by Mr. Pegge, on the history and peculiarities of sanctuaries, already referred to. (*Archæologia*, vol. viii.) A remarkable instance of the violation of the privilege of sanctuary by murder, within the abbey church at Westminster, in the year 1378, with the punishments inflicted in consequence, by the archbishop of Canterbury, is narrated in *Brayley and Britton's Anc. Palace at Westm.*, p. 257. Any violence committed within the precincts of a royal palace was severely punished; nor is an arrest there allowable by law at the present day. The palace of Holyrood, Edinburgh, is still a refuge for debtors, having a peculiar and exclusive legal jurisdiction.

Besides privileged sanctuaries, there were formerly parts of London where illegal associations afforded protection to the worst of characters. Such was the White Friars, or, as it was formerly termed, *Alsatia*. A frightful picture of the enormities practised at this place is exhibited in Sir W. Scott's novel of the "Fortunes of Nigel;" serving, in conjunction with the abuses of legal sanctuaries, to shew the imperative necessity of parliamentary interference. In the reign of James the First, the right of sanctuary was abolished throughout the kingdom.

In the first volume of the *Archæologia*, p. 41, are plans, an elevation, and a section, with a description, by Stukeley, of a square building adjoining the abbey at Westminster, which he terms the *sanctuary*. It had, on each of its two floors, a singular cruciform apartment; the angles of which, on the lower floor, were built up, and, on the upper floor, formed smaller detached rooms. This building, Stukeley attributes to the time of Edward the Confessor. See *Staveley's History of Churches*, pp. 165-177; *Fosb. Brit. Mon.*, 363, 451; and *Kempe's Hist. Notices of St. Martin's le Grand*.

SANCTUM SANCTORUM, or Holy of Holies; the most sacred

part of the temple of Jerusalem, containing the ark of the covenant. Into this apartment the high-priest only was allowed to enter, and that but once in a year. The same term was applied to a corresponding part of the tabernacle in the wilderness. Both in this sense, and in its occasional application to Egyptian, Grecian, and Roman temples, and to Christian churches, the term is synonymous with *sanctuary*. (See *Calmet's Dict. of the Bible*, CELL, CELLA, and SANCTUARY.)

SANDSTONE. (See STONE.)

SANGALLO (Antonio de), a Florentine architect, was employed under Bramante, in 1512, and afterwards succeeded his uncle, Giuliano, as architect of St. Peter's, at Rome, in conjunction with Raphael. The model of his design for that church is represented and described in *Woods's Letters of an Arch.*, vol. i. p. 363; and his principal works, with those of his brother, and of his two maternal uncles—all of them architects, but of less repute than Antonio—are enumerated in *Milizia's Lives*.

SARACENIC ARCHITECTURE, a term employed by some authors to designate the pointed system, which they suppose to have been derived by Europeans from the Arabs, or Saracens, during the Crusades. Sir Christopher Wren seems first to have given publicity to this assertion; and his theory has been partially or entirely adopted by Stukeley, Strutt, Warburton, R. P. Knight, Haggitt, and other writers, and still prevails to a limited extent. (See POINTED ARCHITECTURE, and *Britton's Chron. Hist. of Christian Arch.*, pp. ix.-xii.) The opinion, however, that the pointed style was a gradual modification of the architecture of Byzantium, effected through the medium of the Lombards, Normans, &c., has a greater degree of probability. (See *Hope's Hist. of Arch.*, pp. 147, 376.)

SARASIN, SARRASINE, a portcullis. (See PORTCULLIS.)

SARCOPHAGUS. (See TOMB.)

SAXON ARCHITECTURE, or ANGLO-SAXON ARCHITECTURE, denotes the manner of building adopted in England in the four centuries preceding the Norman conquest. Whether

any perfect edifice erected in that period remains, is a question which has excited ample discussion. Stukeley, Carter, and King, attributed many buildings of the *Anglo-Norman* class to the Saxons; and Rickman has given a list of twenty churches, or parts of churches, in England, which he supposes to be anterior to the Norman conquest. (*An Attempt, &c.*, 4th edit. p. 301.) For the opinions of different writers, the student may consult a paper by Mr. Wilkins, in the twelfth volume of the *Archæologia*; *Whitaker's Anc. Cath. of Cornwall*, vol. i. pp. 104-143; *Turner's Hist. of the Anglo-Saxons*, vol. ii. p. 411; *Pugin's Specimens*, vol. ii. p. xi.; *Hope's Hist. of Arch.*, pp. 217, 251, 279; *Dallaway's Engl. Arch.*, pp. 22-29, 68; *Britton's Chron. Hist. of Christian Arch.*, pp. 113-133; and the articles ARCHITECTURE, TOWER, and WINDOW.

**SAXULPHUS**, was nominated abbot of Medehamstead (afterwards called Peterborough), on the foundation of the monastery, by Peada, king of Mercia, about the middle of the seventh century. According to the Saxon Chronicle, he immediately erected the necessary buildings of the establishment, on an extensive scale. (See *Britton's Cath. Antiqs.*, *Peterborough*, p. 5.)

**SCAGLIOLA.** (See COLUMN.)

**SCALA**, Lat., a ladder, a staircase. *Scala Santa*, Ital., a building at Rome, erected from the designs of Fontana, with three flights of stairs. The building is so called because the middle flight consists of twenty-eight steps, said to have been passed over by our Saviour in his progress to the house of Pilate. They were sent from Jerusalem to Rome by St. Helena, and are an object of reverence to Roman Catholic pilgrims. (See *Woods's Letters*, vol. i. p. 389.)

**SCALA CÆLI.** Henry, lord Marney, in his will, dated in 1523, directed that mass should be said for the souls of himself and family, "at *Scala Cæli*, in Westminster," and at other places.—*Nicolas's Testamenta Vet.*, p. 609.

**SCAPE**, *scapus*, Lat., a contraction of *escape*. (See ESCAPE and APOPHYGE.)

**SCARP** (See MOAT.)



**SCHOOL**, from *schola*, Lat., discipline and correction (*Du Cange*); a room, or building, where persons are instructed in any species of learning. In many monastic establishments, a school-room for the novices, and children sent for their education, was included. These scholars were consigned to the tuition of the abbot, and sometimes received instruction in the church itself. Music, both vocal and instrumental, Latin, the rules of monastic life, and the church ceremonies, formed the chief subjects of tuition. (See *Owen and Blake-way's Shrewsbury*, vol. ii. p. 50; and *Whitaker's Anc. Cath. of Cornwall*, vol. ii. p. 136.) On the dissolution of monasteries, the monastic schools were suffered to decay, and new colleges and grammar-schools were endowed. Hence there are few buildings remaining which are known to have been devoted to scholastic purposes prior to the reign of Edward VI.

**SLATTE**, an old orthography of the word *slate*.

**SCOLLOPED-MOULDING**, an ornament common in Anglo-Norman edifices, is represented in **PLATE OF CORBEL-TABLES**, fig. 2.

**SCONCE**, a branch to place a light in; also, a screen, or partition, to cover, or protect any thing; a head, or top; and a small fort, or bulwark. William of Worcester (*Itin.*, p. 196) uses the words "*quatuor sconci*," implying arched buttresses. (See **SQUINCH**.)

**SCOTIA**, *σκιτια*, Gr., shadow, or darkness; a concave moulding occurring in the base of a column and elsewhere: so called from the deep shadow it produces. Its form is that of a segment, greater than a quadrant of a circle; resembling, indeed, a reversed ovalo, or the mould of an ovalo. It is sometimes called a *trochilus* (*τροχιλον*, Gr.), and, by workmen, a *casement*. The plates to receive the inscription on the tomb of the earl of Warwick were to be of such breadth as "to fill justly the *casements* provided therefore." (*Britton's Arch. Antiqs.*, vol. iv. p. 13: and see **CASEMENT**.)

**SCREEN**, **SKREEN**, **SKRENE**, *escran*, old Fr., from *excerno*, Lat., to separate, to shelter, or protect from danger, or inconvenience; a movable frame-work to keep off an excess of light, or heat; a partition separating one part of a building from another. *Fire-screens*, with feet and claws (*clavis*), are

mentioned in 1333 (*Du Cange v. Fabulera*). In the *Privy Purse Expences of Henry VIII.* (see *Sir H. Nicolas's* volume, pp. xxvii. and cxx.), a payment is charged "to Sakfelde, the grome-porter, for stoles, formes, and *skrenes*, xx.s.;" and, from another document of the same era, it appears that Luke Hornebaund, a painter, presented Henry VIII. with a *skreen* as a new-year's gift. There can be no doubt that the latter was painted; but the majority of such screens were ornamented with needlework. Amongst the furniture of the great chamber at Hengrave Hall, Suffolk, in 1603, are mentioned a "great foulding *skreene* of seaven foulds, w<sup>th</sup> a *skreene-cloth* upon it, of green kersey; . . . one lesser *skreene*, of fower foulds, w<sup>th</sup> a greene cloth to it; . . . and one little fine wicker *skreene*, sett in a frame of walnut-tree." (*Gage's Hengrave*, p. 27.)

In ecclesiastical architecture, the word screen denotes a partition of stone, wood, or metal; usually so placed in a church as to shut out an aisle from the choir; a private chapel from the transept; the nave from the choir; the high altar from the east end of the building; or an altar-tomb from one of the public passages, or large areas, of the church. In the size, form, and ornamental detail of screens, the ancient architects have exercised their usual latitude of fancy, their ingenuity and taste. The English cathedrals, conventual, and even parochial churches, abound with screens of the most elaborate design and skilful workmanship, far surpassing in number those of Continental churches.

Under the words ORGAN-SCREEN and ROOD-LOFT, the screens which separate the naves and choirs of churches have been already noticed. Some fine *altar-screens* adorn St. Alban's Abbey Church, York and Winchester Cathedrals, and the churches of Christ Church, Hampshire, and of St. Saviour's, Southwark (recently restored). Norwich, Exeter, and other cathedrals, have, and Henry the Seventh's Chapel formerly had, the *aises* partitioned off by screens; whilst Tewkesbury Abbey, and Canterbury, Gloucester, Winchester, and Oxford Cathedrals, present some of the most beautiful screens to *chantry* and *monumental chapels* in the kingdom. Westminster Abbey Church, and Henry the Seventh's Chapel, still contain many and various examples; amongst which those of Abbot Islip's, and Edward the Con-

fessor's Chapel, and that enclosing the tomb of King Henry the Seventh, are pre-eminent. The latter, of gilt brass and copper, is a very singular and elaborate performance. It is admirable as a fine specimen of casting; but its style is of debased, or Italianized architecture. In documents of the period of its formation, it is termed a "*Closure*." Most ancient screens are covered with elaborate tracery, having their upper parts perforated: the whole of some examples were often richly painted and gilt. The niches of the altar-screen at St. Alban's Abbey Church were evidently intended for statues, as large as life.

In the halls of old English mansions, the lower end was generally separated from the remainder by a timber screen. This appears to have been formerly termed the *sperre*; and the same name is still employed in the north of England to denote a partition within the entrance to a room. The passage thus screened off was termed "*the screens*." Some interesting domestic screens remain in the halls of Penshurst, Haddon, Ockwells, Wollaton, Audley-End, Knole, &c.

In the modern imitations of Grecian and Roman architecture, screens are occasionally employed. These consist, in general, either of a wall with attached columns, pediments, and similar decorations; or of an open colonnade, raised on a basement. Of the former class, are those supplying the place of the ancient rood-loft in so many of the old churches of Europe; and those before the Admiralty Office, and Burlington House, London. That which separated Carlton Palace from the street is an example of the latter class.

For representations and descriptions of ancient screens, see *Britton's Architectural and Cathedral Antiquities*; *Pugin's Specimens and Examples of Gothic Arch.*; *Brayley and Neale's Westm. Abbey*; *Brayley and Ferry's Antiqs. of Christ Church*; *Brayley and Britton's Anc. Palace at Westm.*; *Clutterbuck's Hist. of Herts*, vol. i.; *Rayner's Haddon Hall*, &c. See, also, the article *SPERE*.

**SCRINIUM**, a small box, or chest, usually circular, in which the ancients deposited rolls of MSS.

*Scrinia reliquiarum*, a reliquary.

**SCRIPTORIUM**, or **WRITING-ROOM**, from *scribo*, Lat., to write; an apartment attached to a monastic library, or to a part of

the cloister, where persons were employed in transcribing manuscripts. Besides the leiger-books of the establishment, and other private documents, music, the sacred writings, and historical chronicles, were copied by the persons here mentioned. A grant of tithes to the abbey of St. Alban's, for the purpose of employing copyists, is mentioned, by Whitaker, as occurring at the end of the eleventh century; and, in later times, such grants were very common. (See *Whitaker's Anc. Cath. of Cornwall*, vol. ii. p. 351; *Fuller's Church Hist.*, b. vi. p. 285; *Tanner's Not. Mon.*, by *Nasmith*, pref., p. xix.; and *King's Mun. Antiq.*, vol. iv. p. 152.)

**SCRIPTURE**, *scriptura*, Lat., a writing, an inscription. In one of the agreements for the tomb of the earl of Warwick, it was directed that certain parties should write upon the two long plates that went round about it, "all such *scripture* of declaration as the executors should devise." (*Britton's Arch. Antiqs.*, vol. iv. p. 13.) The same word was also applied to a text painted on glass, and in other different ways. (See *Gage's Suffolk*, vol. i. p. 140.)

**SCROLL**, a convolved or spiral ornament, applied to a common arrangement of the tessera of a Roman pavement, and to the volute of the Ionic and Corinthian capital.

**SCULPTURE**, *sculptura*, Lat., from *sculpo*, to carve; the art of imitating visible forms by chiselling and working solid substances. The word properly includes images of clay, wax, wood, metal, and stone; but is generally restricted to those of the last material; the terms *modelling*, *casting*, and *carving*, being applied to the others. The buildings of the middle ages were profusely decorated with carved and sculptured basso-relievos, alto-relievos, and statues. The rude crosses of the earliest Christian era, the capitals and archivolts of Anglo-Saxon and Norman churches, the doorways, buttresses, screens, capitals, corbels, crockets, finials, parapets, and pendants of the middle and later periods of pointed architecture, all afford interesting examples of ornamental sculpture. Tombs and monumental effigies, the crosses erected to the memory of Queen Eleanor, and the western fronts of cathedrals, were profusely and beautifully adorned with sculpture. *Flaxman*, in his *Lectures on Sculpture*, gives representations of several single figures and historical com-

positions from Wells, Lincoln, Peterborough, and Worcester Cathedrals, Waltham Cross, and Henry the Seventh's Chapel; and, in his first lecture, enters into a review of the history of sculpture in England. Some interesting particulars of the various modes in which sculpture was employed in churches are to be found in the *Gentleman's Magazine*, vol. ciii. pt. i. p. 599. See also *Walpole's Anecdotes*, by *Dallaway*, vol. i.; *Hope's Hist. of Architecture*, pp. 159, 193, and 290; *Brewer's Introd. to the Beauties of England and Wales*; and the articles **EFFIGY**, **IMAGE**, and **TOMB**.

**SCUTABLE**, an old term occurring, as follows, in the accounts relating to St. Stephen's Chapel, Westminster:—"pieces of Caen stone, wrought for *scutables*, for the new alura [gallery]." (*Smith's Antiqs. of Westm.*, p. 207.) Probably from *ecu*, *escu*, a shield, and *table*, any plane or flat surface; and denoting escutcheons, or shields, for the front of the gallery.

**SCUTAGE**, *scutagium*, Lat., a tax on those who held land by knight service.

**SCUTCHEON**, **SCOUCHON**, **SCOUCHON**, **ESCOCHEON**, an escutcheon, or shield for armorial bearings. (See **ESCUTCHEON** and **SHIELD**.) The term *scutcheon* occurs several times in the agreements for the tomb of Richard, earl of Warwick, in the Beauchamp Chapel; as, "a goodly quarter for a *scutcheon* of copper and gilt to be set in;" "ten *scutcheons* of armes," in ten panels; and "fourteene *scutcheons* of the finest latten." (*Britton's Arch. Antiqs.*, vol. iv. pp. 12, 13.) Richard Foulter, chancellor of the duchy of Lancaster, ordered that over his body there should be "no tomb, but only a flat stone with images and *scutcheons*." (See his will, dated 1477, in *Nicolas's Testamenta Vetusta*, p. 344.) In the curious agreement relating to Fotheringhay Church, Northamptonshire (13th Hen. VI.), are the following words:—"and when the said stepil [at the west end of the nave] cometh to the hight of the said bay, . . . . then hit shall be chaungid and turnyd in viij. panes, and at every *scouchon* a boutrasse fynysht with finial, according to the fynials of the said qwere and body." (*Dugdale's Mon. Angl.*, new edit. vol. vi. pt. iii. p. 1414.) As here employed, the term appears to denote the angle of a tower; but why it bears such an application it is difficult to explain. The tower in

question has its first and second stories square, over which is an octagonal lantern, with buttresses and pinnacles. (See PLATE of TOWERS, fig. 16.)

SEABROOKE (Thomas), abbot of Gloucester from 1450 till his death in 1457, commenced the erection of the central tower of the cathedral.—*Britton's Cath. Antiqs., Gloucester*, p. 27.

SEAL, *rizel*, *riçle*, Sax., *siegel*, Ger., *scean*, Fr., *sigillum*, Lat.; a hard substance having a device or inscription engraved on it; also its impression on wax. Kings, bishops, and prelates, from an early period, were accustomed to use *privy*, or individual seals; besides which, monarchs, and ecclesiastical, or corporate bodies, had public, or official seals. The latter class exhibit much beauty, ingenuity, and variety; as is fully evinced by engravings from many of them in the new edition of *Dugdale's Mon. Angl.*; the *Appendix to the Reports on the Public Records of the Kingdom*; *Surtees's History of Durham*; *Lewis's Essay on Seals*; and other authorities.

SEAT, *siège*, Fr., *sedia*, Ital., *sede*, Sp., *sett*, old Ger., from *sedes*, *situs*, Lat.; any thing on which a person may sit. (See CHAIR, CHANCEL, MISERERE, PEW, POPPY-HEAD, STALL, SUBSELLUM, THRONE, and *Pugin's Examples*, vol. i. p. 42.) The works of Strutt, Willemin, and Montfauçon, contain representations of some curious ancient thrones, chairs, benches, and other seats. In Westminster Abbey Church; the bishop's palace, Wells; at Glastonbury; St. Mary's Hall, Coventry; Penshurst Place, Kent, and many other old mansions, are chairs and benches variously carved and ornamented. The stone seats in *porches* and in *chapter-houses* have been mentioned under those words; and, in the eleventh and twelfth volumes of the *Archæologia*, are essays by the Rev. Samuel Denne, and Mr. C. Clarke, on bishops' thrones, and the stone seats in the south walls of old chancels. The semicircular end of an ancient church was often occupied by the bishops' throne, and a *concessus*, or seat for the clergy, on each side. In the Cathedral Church of Sens (in France) there are, on one side of the chancel, five connected seats, placed side by side, rising one above another, and intended to be occupied by the celebrant, two deacons, and two subdeacons during certain parts of the service: at a little dis-

tance from the lowermost, is a detached seat for the archbishop. This arrangement, on a smaller scale, is very common in England. The insulated seat is generally wanting, and the usual number of connected seats, or stalls, is three. In some churches there are four; in others, *two*; and, in a small building, where a single priest was employed, only *one*. These seats are called, by old writers, *sedes*, *sella*, *sedilia parata*, and *presbyteries*. (See PRISMATORY.) Mr. Clarke, who is followed by other modern writers, calls them *sedilia*. In the churches of St. Martin, at Leicester, St. Mary, at Oxford, and in some other buildings, the three seats are on the same level. They form recesses, or niches; are divided from each other by columns, or buttresses; and are surmounted by arches. A very splendid example remains in the chancel of Dorchester Church, Oxfordshire. (*Skelton's Antiq. of Oxfordshire, Dorchester*, pl. iv. See also *Carter's Anc. Arch.*, pls. xxiv. lviii. and lxxvii.; and *Pugin's Examples*, vol. i. p. 42.) The word *seat*, in England, denotes a house in a park; as a *country-seat*.

SECRETARIUM, from *secretus*, Lat., secret; one of the names applied to the *sacristy* of a church. (See SACRISTY, and *Gunn's Hist. Inquiry*, p. 223.) Bingham says, there were sometimes *three* secretaria attached to one church. Two of these were within the building, and the third was amongst the exedrae. Of the two in the interior, one was also termed the *diaconicum bematis*, and the *scenophylacium*. The exterior secretarium, or *diaconicum magnum*, was the principal of the three, being properly the vestry; and was called also the *receptorium*, *salutatorium*, &c. These secretaria, or parts of them, occasionally served as *decanica*, or ecclesiastical prisons.—See *Bingham's Orig. Eccles.*, b. viii. ch. vi. sec. 22, 23; ch. vii. sec. 7; and the words DECANICA, and DIACONICUM.

SECTION, *sectio*, Lat., from *seco*, to cut off, to separate; *coupé*, Fr., *durchschnitt*, Ger.; a geometrical drawing, or print, shewing the whole, or a portion of a building, as if cut through, vertically; and intended to exhibit the height of the stories, the height, breadth, and thickness of walls, floors, &c. A horizontal section is commonly called a plan. The

terms *profile* and *sciagraphy*, have been similarly employed till within the last few years.

**SEDILE**, *sedilia*, plural, from *sedes*, Lat., a seat. (See **SEAT**.)

**SEELING**, the same as *ceiling* (see **CEILING**). In the following extract it appears to denote also a framed wainscot for the walls of a room. This employment of the word, in all probability, produced the phrase, an "*upper seeling*;" formerly applied to the roof of an apartment:—"vij. chambers benethe, . . . to be *seeled* w<sup>t</sup> y<sup>e</sup> tremors, vj. foote on heyghte; and y<sup>e</sup> chapel, vij. foote." The same document affords a still greater variation from modern practice in the application of the word *floor* to what is now termed a ceiling. For example: "all y<sup>e</sup> rest of y<sup>e</sup> hall to be *seelyd*, to y<sup>e</sup> heygth of y<sup>e</sup> windows, w<sup>t</sup> a frett on y<sup>e</sup> *floor* w<sup>t</sup> hangyng pendants; voute facyon:" . . . "two parlors to be *seelyd*, to the heygth of the *floor*."—*Gage's Ilengrave*, p. 42; see also *Bayley's Hist. of the Tower*, pt. i. app. p. xxxi.

**SEFFRID**, the second bishop of Chichester of that name, rebuilt part of his cathedral between the years 1185 and 1199.—*Hay's Hist. of Chichester*, p. 444.

**SEGMENT**, *segmentum*, Lat., from *seco*, to cut off; any part of a circle, whether greater or less than half a circle. A *segmental arch* is one the curve of which forms part of a circle.

**SELLYNGE** (William), prior of Canterbury, began to erect the central tower of that cathedral in the year 1472. It was completed by the second prior Goldstone.—*Britton's Cath. Antiqs., Canterbury*, p. 111; and see **GOLDSTONE**, *ante*.

**SEMERK** (Henry, or "Herry"), "oon of the wardens of the kynge's workes, at the kynge's college royal, at Cambridge," with **JOHN WASTELL**, master-mason of the same works, agreed to "make and sett up a good, suer, and sufficient *vawte* for the grete church" of the college, "according to a plat thereof," signed by the executors of King Henry the Seventh. They were to provide stone, and all other necessary materials; to "fynysh all the said *vawte* within the space of three years;" and to be paid for the same £1200. This agreement (dated 4th Hen. VIII.), as giving the names of the artists who constructed that masterpiece of skill, the



vaulted roof of King's College Chapel, is one of the most interesting records of ancient architecture, extant. It is printed in *Britton's Arch. Antiqs.*, vol. i. p. 12.

**SENS** (William of) "*Senonensis*," a French architect, was employed to make restorations and additions to Canterbury Cathedral, after a fire in 1174. The present stone vaulting of the choir is a part of the works executed by him. Having received an injury by a fall from the scaffolding, he was succeeded by *William*, surnamed *the Englishman*, to distinguish him from his predecessor.—See *Gervas. Doroborn.*, in *Twysden's Decem Scriptores*, where the works of William of Sens are eulogised; *Archæologia*, vol. ix. p. 13; and *Britton's Cath. Antiqs.*, *Canterbury*, p. 37.

**SENTENCES**, *mottoes*, *proverbs*, and "*posies*," were frequently painted on the walls, ceilings, windows, and other parts of ancient ecclesiastical and domestic edifices. Several specimens are given in *Hunt's Exemplars of Tudor Architecture*, and in *Pugin's Examples*. "In the church at Caudebêc, on the Seine, the parapet is formed of a passage from the Psalms, in Gothic letters, and the effect is very beautiful."—*Donaldson on Heraldry in Gothic Arch.*, p. 17.

**SEPT**, a railing. Erasmus describes a chapel of the Virgin Mary, formed by a part of the crypt of Canterbury Cathedral, "enclosed with a double *sept*, or rail of iron, for fear of thieves;" as the chapel was "laden with riches" about the altar, &c.—*Britton's Cath. Antiqs.*, *Canterbury*, p. 61.

**SEPULCHRE**, *sepulchre*, Fr., *sepulcro*, Ital., *sepulcro*, Sp. and Port., from *sepulchrum*, Lat. (*sepelire*, to bury), a grave, tomb, or place of interment. (See **CENOTAPH**, and **TOMB**.) A peculiar custom of the Romish church was the interment, in a *sepulchre* on the north side of the chancel, of an image, or picture of our Lord on the cross. This was done on Good Friday, and the figure was raised from the sepulchre on Easter day; great ceremony being observed on each occasion. The sepulchre was, in some instances, left in the church till after Ascension day. During the night before Easter day it was watched by the deacon, sexton, or some other officer of the church. Godwin (*de Presulibus*), mentions *ministers of the holy sepulchre*, at York; also, charges

“for watching the holy sepulchre on Easter eve;” and other references to this practice are common in many old church accounts. In some places the sepulchre was a temporary wooden erection; in others permanent, and of stone. It is still to be seen in many churches; as at Bampton, in Oxfordshire, &c. For interesting notices on this subject, see an essay by the late R. Gough, in *Vetusta Monumenta*, vol. iii.; *Owen and Blakeway's Shrewsbury*, vol. ii. p. 346, and the authorities there cited; *Whitaker's Richmondshire*, vol. i. p. 5; *Blomefield's Norfolk*, vii. 132; *Davies's Rites of Durham Cath.*, p. 15; and *Neule's Churches (Long Melford)*, vol. ii. p. 13; also the word PASCHAL.

SEPULCHRAL ARCH, an arch over a sepulchre, or tomb.

SEPULCHRAL CHAPEL. (See CHAPEL, SACELLUM, and TOMB.)

SEPULCHRAL MONUMENT. (See MONUMENT and TOMB.)

SERLO, abbot of Gloucester, commenced the foundation of a new church, after a fire had destroyed the abbey in the year 1088. His edifice was completed in 1100, but was partly destroyed by another fire, two years afterwards. — *Britton's Cath. Antiqs., Gloucester*, p. 7.

SERPENT, a reptile very generally worshipped by ancient nations, particularly the Chaldeans and Egyptians, under the names of Ob, Ops, and Python. Dr. Stukeley (*Abury; a Temple of the British Druids*, fol. 1743) imagines that the serpent was also worshipped by the Druids, and that the avenues of the vast and mysterious temple, at Avebury, in Wiltshire, and of some others, were arranged in flowing lines, in imitation of the form, or natural action of a serpent. This theory has been adopted by the Rev. J. B. Deane (*Archæologia*, vol. xxv.), who suggests as a name for such assemblages of stones, *dracontia*, or serpent temples; but this, like many other antiquarian theories, seems more calculated to amuse the imagination, than to inform the judgment, or lead to rational deduction. The architects of the middle ages seem to have regarded the serpent in the popular acceptance of an emblem of the evil spirit. Over some of the Anglo-Norman doorways in the cathedral at Lincoln, and in the churches of Malmesbury, Bishop's-Cleeve, &c., the label-moulding terminates, at each end, in the head

of a serpent. The *snake's-head moulding* is one of the names applied to a Norman moulding, having a series of heads of monsters. Serpents and dragons are amongst the figures frequently sculptured on fonts, and on other appendages of old churches.

**SET-OFF**, a sloping face of masonry between two divisions of a wall, or buttress. (See **OFF-SET**.)

**SEVEREY, SEVEREE, SEVERY, CIVERY**, a separate portion, or division of a building, corresponding with the modern term *compartment*, and analogous in its employment to the verb to *sever*, to divide. The contractors for the "vawte" of King's College Chapel, Cambridge, were to be paid, "for every *severy* in the seid church, 100*l*." (See *Britton's Arch. Antiqs.*, vol. i. p. 13.) William of Worcester mentions *le civers*, and *les civerys* of the cloisters of Norwich Cathedral.—*Itin.*, p. 302.

**SEWER**, from *asseour*, old Fr., a subterraneous vaulted channel, or gutter for draining and carrying off superabundant water, filth, &c. (see **CLOACA**): also, in former times, the name of an officer, or clerk of the kitchen.

**SEXTRY**, one of the names of the sacristy of a church. (See **SACRISTY**, and **SECRETARIUM**.) At the abbey of Gloucester, a chamber, where the under steward dwelt, with a garden attached to it, was called the *sextry*.—*Britton's Cath. Antiqs.*, *Gloucester, Essay*, p. 13.

**SHAFT**, *ŕceaft*, Sax., *schäft*, Dut., Ger., and Belg., *fût*, Fr., *scapus*, Lat., a term applied to the body of a column, or pillar; or, that part extending from its base, below, to its capital, above. (See **BASE**, **CAPITAL**, **COLUMN**, and **PILLAR**.) As applied to columns of the classical orders, the words *fust* and *trunk* are sometimes used. The principal characteristics of the shafts of Egyptian, Indian, Grecian, and Roman columns, as also, in a great measure, those of Christian architecture, have been adverted to under the articles **COLUMN** and **PILLAR**. Of the shafts in Christian churches, the **PLATES** comprised in this volume afford numerous examples, from the earliest to the latest date. The term *bollet* (evidently, as well as the word *shaft*, derived from archery) was commonly employed to designate

one of the slender shafts attached to, and forming part of, the elaborate clustered pillar of an old church; the ancient architects calling such clustered pillar a *shaft*. Willis, in *Arch. of the Middle Ages*, ch. iv. p. 34, applies the word *shaft* to the whole pillar, including its base and capital; and proceeds to designate the different shafts [pillars] of the pointed system, as *vaulting shafts*, *bearing shafts*, *sub-shafts*, *face shafts*, *edge shafts*, and *nook shafts*. Rickman (*An Attempt*, &c., 4th edit. p. 110) observes, that the attached shafts (boltels) of a clustered pillar do not support any thing themselves, and are merely ornamental accessories of the central or main part of the pillar. (See BOTTEL, or BOLTEL, MARBLE, PURBECK, ROLL and FILLET-MOULDING, STONE, &c.) There are four shafts in the church of Sta. Sophia, at Constantinople, each of one block of Egyptian granite, and measuring, including the base and capital, 40 feet in height. The new church of St. Isaac, at St. Petersburg, is surmounted with a cupola, having a peristyle of 24 granite columns, each of a single block, 42 feet high: and, in the same city, a granite column, 96 feet high, in a single piece, has been erected by M. Montverrand, a French architect. (See *Hawkins's Hist. of Gothic Arch.*, p. 28; *Loudon's Arch. Mag.*, vol. iii. p. 527; and *Library of Ent. Knowl., Egyptian Antiqs.*, vol. ii. p. 376.) The *shafts* of pillars, in Christian architecture, rarely consisted of large pieces of stone. The word *shaft* formerly denoted, also, a tall spire, or pinnacle.

SHAFTED IMPOST, a term applied by the Rev. R. Willis (*Arch. of the Middle Ages*, p. 29) to those imposts which have horizontal mouldings; the sections of the arch above, and of the shaft, or pier, below such horizontal mouldings, being different. The latter point is the distinction between what he terms *shafted* and *banded* imposts. In banded imposts, the sections above and below the impost-moulding are alike; the shaft, or pier, seeming to pass through its capital.

SHAMBLES, from *reamol*, Sax., and *scamnum*, Lat., a bench, or stool; the stalls on which butchers expose their meat for sale: hence, also, a flesh-market.

SHANK, or LEG, the space between the channels of a triglyph.

SHERIFFS' POSTS, two ornamental posts, or pillars, set up, one

on each side of the door of the house of a sheriff, or chief magistrate. Proclamations and public notices were affixed to them; and they were often abundantly carved and painted. On a new magistrate entering upon office, it was customary for him to repaint these posts. Two pairs of them are engraved in the 19th volume of the *Archæologia*, where, in a brief essay on the subject, Mr. J. A. Repton gives several quotations from old dramatists referring to the custom. See, also, *Hunt's Exemplars of Tudor Arch.*, p. 48.

**SHIELD**, *rycylb*, Sax., *schild*, Dut. and Ger., *scutum*, Lat., *ecu*, and *ecusson*, Fr. (see **ESCUTCHEON**, and **SCUTCHEON**); a broad piece of defensive armour, carried on the left arm in time of battle, or in tournaments. The shield varied considerably in size, form, and materials, in different ages and nations. Amongst the earliest people of the world shields of wicker-work were used; afterwards they were made of wood, covered with leather, and ornamented with metal plates; and, during the middle ages, entirely of metal. (See *Meyrick's Ancient Arms and Armour*.) In the age of chivalry the arms, or device, of a knight were painted on his shield; hence, in heraldry, a coat of arms is emblazoned on a field in the form of a shield; and it became a practice to commemorate an individual by shields, or scutcheons, with his own arms, and those of his connexions, sculptured upon his tomb. The builders and renovators of churches were also honoured, during their lives, either by their arms being sculptured on the stone or timber work, or painted on the windows of the buildings they had contributed to erect or repair. As shields continually varied in form throughout the different periods of history, those introduced into buildings afford, by their shape, an important guide in determining the age of an edifice. Without entering into a classification of them, we shall merely refer to the sixteenth volume of the *Archæologia*, p. 194, where are representations of twenty-two different shields from English buildings and monuments, dating between the twelfth century and the reign of Queen Elizabeth; and fully exemplifying the form prevalent at any particular epoch. Mr. J. A. Repton, who contributed these illustrations, observes, that, as strictly *architectural ornaments*, he has not discovered shields earlier than

the 13th century; that the bottom of a shield generally partakes of the form of the arch prevalent at the particular time; that the forms of shields, as well as the mode of architecture, became progressively more diversified; and that, in the sixteenth century, a profusion of scrolls, or volutes, were added as borders to the shields. It may be added, that the surfaces of shields were convex in the earlier, and concave in the later ages; that they were rarely perfectly flat; and that they were mostly executed in relief—few indented examples being met with.—See *W. L. Donaldson's Essay on the Connexion of Heraldry with Gothic Arch.*; *Whitaker's Richmondshire*, vol. i. p. 372; and the word SCUTABLE.

**SHINGLE**, *shindel*, Ger., *scindulo*, Lat., from *scindo*, to divide; a sort of wooden tile; a piece of thin board, from eight to twelve inches long, by four inches broad, thinner at one edge than the other. The buildings of Rome had no other covering than shingles till about the year 300, B.C. (*Fosb. Enc. of Antiqs.*, p. 116); and, in England, this mode of covering was common for churches and steeples. The stone-coping of some of the buttresses of Lincoln Cathedral are cut in imitation of shingles; and many stone spires on the Continent are similarly marked. *Shingle nails* are mentioned in the accounts for erecting St. Stephen's Chapel.—*Brayley and Britton's Anc. Palace at Westm.*, p. 191. (See engraving of SPIRES, fig. 5, in page 435.)

**SHOVEL-BOARD**, or **SHUFFLE-BOARD**, as frequently called, a table on which the game so named was played. The board was marked with a line at about four inches from one end, and another at a distance of four feet. Each player had flat weights of metal; and his skill consisted in sliding them from the first line, so as to pass the second without falling into a trough beyond it. These tables are still seen in the servants' halls of some old mansions. The shovel-board frequently served, also, for the dining-table.—See *Strutt's Sports and Pastimes*.

**SHRINE**, *reċin*, Sax., *schrrin*, Ger., *ecrin*, Fr., *scrigno*, Ital., from *scrinium*, Lat., a desk, or cabinet; a case, or box, particularly one in which sacred things are deposited: hence applied to a reliquary, and to the tomb of a canonised person. Dr. Stukeley (*Philos. Trans.*, No. 490, p. 580) clearly distin-

guishes two sorts of shrines: the first were small and portable, generally containing only a single relic, and were called *feretra*. (See FERETORY.) They were similar to what are now called *reliquaries*; were commonly placed in different parts of a church, particularly about the high altar; and were carried in processions by the priests. The other sort of shrines were, in fact, tombs; differing only from the generality of such monuments in the richness of their decorations, and in the sanctity of the personages whose remains they enshrined. This latter class was often, though incorrectly, styled *feretra*. The coffin of a popular saint was sometimes removed from a fixed shrine, and carried in some of the most solemn processions in the same manner as the common *feretra*. The most ordinary shape of the portable shrine, or feretory, and, indeed, the primitive form of both, was that of a small church with a gable roof, and enriched with valuable appendages. From this peculiarity of form they were occasionally called *basiliculæ*. (See BASILICULA.) In *Somner's Antiqs. of Canterbury* is a curious print, shewing the high altar in St. Augustine's Church, Canterbury, with several small shrines ranged on each side of it, each exhibiting the form of a small church, or chapel. The fixed *shrines* (properly so called) were generally placed in the space behind the high altar. They varied considerably in design; were constructed of stone, or timber, and were frequently covered with a great profusion of gold, silver, and precious stones,—the produce of the offerings made at small attached altars. The coffin of the saint was enclosed in the lower part, and, if containing a person of peculiar sanctity, was elevated a few feet above the pavement. The shrine of Becket was covered by a frame of timber, which was drawn up when the shrine was exhibited; and many others had elaborate canopies, to which, rather than to the shrines themselves, the decorations were attached. Such canopy was called *Mandualis*, *Ripa*, &c., and was covered, for its preservation, during Lent. (See *Du Cange v. Ripa*.) At Canterbury, and at Durham there were several officers appointed to take charge of the respective shrines of Becket, and of St. Cuthbert; and a *custos feretri* is mentioned both at Westminster, and at St. Alban's. Near the site of the shrine of St. Alban, there still remains a small wooden enclosure for the person who had charge of it.

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Of fixed shrines, one of the most perfect now remaining is that of Edward the Confessor, in Westminster Abbey Church. It is the work of Pietro Cavallini, designed in a debased Roman style, and is nearly 15 feet high. It is represented and fully described in *Brayley and Neale's Westminster Abbey*, vol. ii. pp. 63-71. In Oxford Cathedral is the shrine of St. Frideswide, executed in 1480, and constructed of wood. The shrine of St. David, in St. David's Cathedral, Wales, also still remains, as well as that of St. Werburgh, in Chester Cathedral; both, however, are much mutilated. Amongst other celebrated shrines, were those of St. Thomas the Martyr [Becket], at Canterbury; described, from Erasmus and Stow, in *Britton's Canterbury Cath.*, p. 57; of Birinius, at Dorchester, Oxfordshire; of St. Cuthbert, at Durham, described in *Davies's Rites of Durham Cath.*, p. 5; of St. Alban, at the Abbey Church of St. Alban's; of St. Hugh; of Hugh the martyred child (engraved in *Stukeley's Itin. Curios.*); of D'Alderby, at Lincoln; and of Bishop Cantelupe, the last Englishman who was canonised, in Hereford Cathedral. The last is represented and described in *Britton's Hereford Cath.*, pl. xiv. p. 56; and, in the same volume (p. 19), some of the miracles said to have been effected through the medium of prayers and offerings to this saint, are enumerated. These will serve to shew the nature of the monkish statements respecting other celebrated shrines.

Amongst portable *feretra* may be enumerated the mosaic shrine of St. Simplicius and Faustina, formerly the property of Horace Walpole, Lord Orford; the shrine of the venerable Bede, at Durham; one from Croyland Abbey Church, represented by Dr. Stukeley; and another, from Mr. Astle's collection, engraved in the *Vetusta Monumenta*, vol. ii. pl. vii. The word shrine is often applied, metaphorically, to the tomb of any individual; that, especially, of one of the Percy family, in Beverley Minster, is so called; and occasionally that of Bishop Droghda, in the Lady-chapel at Wells. The altar of a church is sometimes called a shrine; and altars dedicated to particular saints, with the small chapels containing them, were similarly denominated. For further information on shrines, in general, and on particular examples, see the articles ALTAR, and TOMB; papers by J. Loveday, and S. Lethicullier, in the *Archæologia*, vol. i.; see, also,



vol. x. p. 469; *Hoare's Giraldus Cambrensis*, vol. ii. p. 26; *Vet. Mon.*, vol. i. pl. 16; *Nicolas's Test. Vet.*, pp. 345, 349, 645; and *Gunn's Inquiry*, p. 129.

**SHRINE-WORK.** Woods (*Letters of an Arch.*, vol. i. p. 35) mentions the "*shrine-work*" round the choir of Chartres Cathedral. Dallaway (*Engl. Arch.*, edit. 1833, pp. 61, 200) states "*shrine*, or *tabernacle-work*," to be a phrase of the old master-masons. Its proper application is to the elaborate tracery of tabernacles, canopies, gables, &c.

**SHROWD, SHROWDE**, a crypt; as, the "*shrowdes of Paules*." (See **CROUDE**.)

**SHUTE, or SHOOTER** (John), "*paynter and architecte*," as he styles himself, was patronised by the Duke of Northumberland, who sent him to Italy in 1550, to pursue his studies. In 1563 he published "*The first and chief groundes of Architecture, used in all the auncient and famous monyments*," a folio volume, dedicated to Queen Elizabeth. (*Walpole's Anecdotes, by Dallaway*, vol. i. p. 306.)

**SIDEBOARD**, a table with drawers, &c., for dining utensils: a common article of furniture in old mansions. Amongst that of Hengrave Hall, in the sixteenth century, is mentioned "*one side borde with a faste frame to it, with foulden leaves*." (*Gage's Hengrane*, p. 29.) Several sideboards, or buffets, in the elaborate late pointed, and the plain Elizabethan styles of decoration, are given in *Willemin's Monumens Français*; and in *Geo. Rixner's Thurnier buch*. (*Meyrick, in Shaw's Furniture*, p. 12.) See **CUPBOARD**.

**SIGILLUM**, Lat., a seal, or the impression of a seal. **SIGNET** also denoted a seal, but, more particularly, a *privy-seal*, or the private and peculiar seal of an individual. (See **SEAL**.)

**SIGILLUM ALTARIS.** (See **ALTAR**.)

**SIGN**, a carved, or painted figure, placed outside a house to intimate the occupation of the person residing within. Some of the shops of Pompeii appear to have had emblems of the trades of their occupants fixed to the walls. The chequers on the sides of the doorway of one house is said to have indicated an inn; although some persons think it was a gaming-house. The same device was a common sign for an

inn in England. (See CHEQUERS.) Of signs in general, many were heraldic; as the White Hart, the White Swan, and the Blue Boar,—devices, respectively, of Richard II., Henry IV., and Richard III.,—and the George and Dragon. The George Inn, Glastonbury, retains the stone truss, or bracket, to which the sign was formerly attached. The cornice of this bracket has several small shields, and the initials of its owner, the abbot of Glastonbury, sculptured upon it. (*Pugin's Examples*, vol. ii. p. 54.) Signs were often embellished with carvings and paintings of expensive workmanship.

**SILL**, or **SOLE** (sometimes, but improperly, written **CILL**), *ryll*, *ryle*, Sax., *seuil*, Fr., *schwelle*, Ger., from *solum*, Lat., a threshold; is most generally applied to the lower horizontal part of the frame of a door, or window. Workmen make a distinction between the stone sill of a window, and the wooden sill of a window frame. The lower horizontal part of a framed partition is also called a *sill*; and a *ground-sill* denotes, 1. a threshold, and 2. a beam placed on the ground to support, with others, the superstructure of a timber building. In some old houses in England the lower part of the door was cut away to admit of the rushes for the floor extending to the threshold; the latter being raised a few inches to prevent the wind from rushing in at the opening thus formed. This peculiarity is illustrated, from a doorway at Thornbury Castle, in *Pugin's Examples*, vol. ii. p. 37. (See **APRON**, **SOLE**, and **THRESHOLD**.) In *Smith's Westminster*, p. 207, and *Britton's Arch. Antiqs.*, vol. iv. p. 11, are old documents, in which *scills* are mentioned. "The *soles* of the windows." (*Agreement* for Fotheringhay Church, *Dugdale's Mon. Angl.*) "The *soyles* and *jawmes*" of two windows. . . . "Sowlyng of iij. wyndowes." (*Bayley's Hist. of the Tower*, pt. i. app. pp. 17, 27.)

**SIMA**: the term *cyma* is occasionally spelt thus. (See **CYMA**.)

**SIMONS**, or **SYMONDS** (Rodolph), an architect employed in the reign of Queen Elizabeth, on some of the colleges at Cambridge. His portrait, which is still preserved in the gallery of Emanuel College, has the following inscription:—"Effigies Rodolphi Simons, Architecti sua ætate peritissimi, qui (præter plurima ædificia ab eo præclarè facta) duo collegia,

Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam partem Trinitatis recocinnavit amplissimè." (*Walpole's Anecdotes, by Dallaway*, vol. i. p. 323.)

**SINCRESTE, SENCRESTE**, a crest of some peculiar form. (*Accounts of St. Stephen's Chapel*.)

**SISSEVERNE** (Gilbert de), prior of Redburn, was entrusted by John and William, successive abbots of St. Alban's, with the rebuilding of the front of the abbey church, and he continued to superintend the works at the abbey for the whole of the first 30 years of the thirteenth century. He rebuilt the refectory, the dormitory, and several portions of the church. —*Newcome's Hist. of St. Alban's*, pt. i. pp. 99, 118.

**SITE**, *situs*, Lat., the situation of a building; the plot of ground on which it stands.

**SKEW**, an old word occurring several times in an "abstract of freemason's worke," at the Tower of London, temp. Henry VIII.; for instance:—"a bottres made w<sup>t</sup> harde asheler of Kent, l. foot, and, in Cane asheler, a *skew* vj. foot;" . . . . "at the Juell Hows doore iij. spaces covered w<sup>t</sup> *skew* and crest, amontyng [to] xxxvj. fote of stone." (*Bayley's Hist. of the Tower*, pt. i. app. p. xxix.) "Taking down of my *skewe*," occurs in an account, dated 1506, in *Gage's Suffolk*, i. 142. Mr. Gage supposes it to mean a scaffolding. As an adverb, the term *skew*, or *askew*, now signifies awry, or obliquely; and, as an adjective, it enters into the name of a *skew arch*—an arch built obliquely. Some novel, interesting, and skilful examples of these arches have been built on the lines of most the railways of Great Britain.

**SKIRLAW** (Walter), bishop of Durham, was the person at whose expense the central tower of York Minster was chiefly erected. His arms are seen in different parts of the interior. He also built a chantry chapel in the same cathedral; the chapter-house and great tower of the beautiful collegiate church of Howden, now in ruins; and a chapel at Swine, in Yorkshire, his birthplace. He died in 1406. (*Surtees's Hist. of Durham*, vol. i. p. liv.; *Britton's Arch. Antiqs.*, vol. iv. p. 128; and *Cath. Antiqs., York*, pp. 31, 32.)

**SKIRTING**, a narrow board forming a plinth to an internal wall.

**SLATE**, *schistose*, Lat., from *σχιστος*, Gr., easily split, or rent; an argillaceous stone, readily splitting into thin laminæ, and thus employed to cover buildings. Slates, for roofs, with iron pins, have been found in Roman remains: they were similarly employed, though not to the same extent as lead, by the Saxons, Normans, and old English architects.

**SLEEPER**, a piece of timber employed to support others, and laid asleep, or with a bearing along its whole length. Sleepers denote, more particularly, those timbers which are placed lengthwise on walls, to support the joists of a floor. (See **DORMAN-TREE**.)

**SLEFORD** (John de), master of the wardrobe to King Edward III., built the church of Balsham, in Cambridgeshire, which is called by Lysons "a large and handsome structure." He died in the year 1400, and was interred in the chancel. (*Lysons's Mag. Brit., Camb.*, p. 55.)

**SLYP, SLYFE**, a narrow passage between two buildings. The word is several times employed by William of Worcester in this sense. (See *Itin.*, p. 192.) A passage on the south side of Winchester Cathedral is still called "the slyp." (See *Britton's Cath. Antiqs. Winchester*.)

**SMITHSON** (Robert), who died in 1614, at the age of 79, and is buried in Wollaton Church, Nottinghamshire, is described in his epitaph as "architector and surveyor unto the most worthy house of Wollaton, with diverse others of great account." He was most probably united with, or succeeded, Thorpe in superintending the erection of Wollaton Hall. **HUNTINGDON SMITHSON**, another architect, who died in 1648, and is buried in Bolsover Church, Derbyshire, was sent to Italy by his patron, Sir C. Cavendish, to prepare, or collect, designs for Bolsover Castle, which was rebuilt in 1613. He also completed the celebrated riding-house at Welbeck, for the Duke of Newcastle. **JOHN SMITHSON**, son of the last named, was also an architect, and died in 1678. Walpole has made much confusion between these artists. (See *Anecdotes*, by *Dallaway*, vol. ii. p. 74; and *Dallaway's Engl. Arch.*, edit. 1833, p. 357.)

**SOCAGE**, an ancient tenure of land.

**SOFFIT, SOFFITA**, from *sofitta*, Ital., a ceiling; the lower sur-

face of a vault, or arch; a word applied to the under horizontal face of an entablature between columns; more generally denoting the under surface of the *corona* of a cornice; the same member which is called in French, *plafond* and *larmier*; and, in English, *drip*. In the Corinthian order, the soffit of the corona is occupied by modillions, alternately with panels of roses; and, in the Doric order, by tablets, having each eighteen drops in three rows depending from them. A common application of the word soffit is to the intrados, or under surface of an arch. (See ARCH.) This, where its thickness was at all considerable, was divided into ornamental compartments, and sometimes into a series of niches for statues. The ceiling of a canopy is also sometimes called its *soffit*. In a document relating to Hengrave Hall, and dated in 1538, John Eastawe, Mason, agrees to "macke all the inder court w' a fyne *souvett*," which Mr. Gage defines as "a fretted band, or cornice." (*Gage's Hengrave*, p. 42.) Following the analogy of its derivation, some writers employ the word soffit to denote a timber ceiling of ornamented compartments.

SOLAR, SOLARIUM, Lat., from *sol*, the sun; denoted 1, a sundial; 2, a balcony; 3, a platform on the top of a house; and 4, a light upper room, a loft, a garret. The word SOLAR was variously spelt;—as SOLLER, SOLER, SOLYER, SOLARY, &c. The rood-loft was called *solarium sanctæ crucis*, and, colloquially, the *rood-soller*. Other instances occur as follows:—"Dedi . . . unam *shoppam* cum *solario* superædificato." (*Cowell, ex Veteri Carta.*) *Aulà Solarii*, *Solere Hall*, was the name of an ancient hostel in Cambridge. (*Warton's Hist. of Poetry*, i. 432.) "The *solyer* where the souper of Jhesu Cryst and of his Appostles was made." (*Golden Leg.* xix. 6.)

SOLE, SOYL, SOWL, *rol*, Sax., *solum*, Lat. a threshold; generally, the lowest member of a building; more particularly, the *sill* of a door, or window. (See SILL.)

"SONDELETS of iron, for the windows" of St. Stephen's Chapel, 90 of which, weighing in all 198 pounds, are charged at 2*d.* per pound, occur in documents relating to the building of that edifice. (See *Brayley and Britton's Anc. Palace at Westm.*, p. 166; and *Smith's Westm.*, p. 197.)

**SOUNDING-BOARD, SOUND-BOARD**, a canopy over a pulpit, intended to diffuse the sound of a preacher's voice through a church. (See **PULPIT** and **TESTER**.)

**SOURCE, SOUSE, SOUSTE**, from *sous*, Fr., under, beneath; a support, or under-prop. In a contract for "reforming" Westminster Hall, temp. Richard II., the words *sous* and *corbel-sous* occur (see **CORBEL-SOUS**), both, apparently, with the same meaning: and, in the charges for St. Stephen's Chapel, "pieces of marble for *sources*" are named. (*Smith's Westm.*, p. 207.)

**SOURSADDEL-REREDOS**, occurs also in the accounts of St. Stephen's Chapel, anno 1332:—"100 beech boards, eight feet long each, to cover the *soursadel-reredos* in the east gable—6s. 8d." (*Brayley and Britton's Anc. Palace at Westm.*, p. 155; and *Smith's Westm.*, p. 185.) The latter author adds in a note, "Query, the joists of the screen?"

**SOYLE, SOWL**. (See **SOLE**.)

**SPAN, or CHORD**, of an arch, an imaginary line extending between its springing on each side. (See **ARCH**.)

**SPANDREL, SPANDRIL, SPAUNDRE**, probably from *span*; an irregular triangular space formed between the outer curve, or extrados of an arch, a horizontal line from its apex, and a perpendicular line from its springing: also, a space on a wall, between the outer mouldings of two arches, and a horizontal line, or string-course, above them: likewise between similar mouldings and the line of another arch rising above, and enclosing the two. This space is found in the naves and choirs of all churches, and in the label-headed doorways of buildings of the last pointed era. In the earlier periods spandrels were mostly plain. At Lincoln Cathedral, some of them are occupied by sculptured figures of angels. Trefoils, quatrefoils, cinquefoils, foliage, rebuses, knots, tracery, shields of founders and benefactors, &c., were common in the spandrels of other buildings. The accompanying **PLATES** exhibit some very curious ornamented spandrels; particularly several of early date, in **PLATE II.** of **ARCADES**, figs. 1, 4, 5, 6, and 7; others, of later dates, in **PLATES I.** and **II.** of **DOORWAYS**; **PLATE I.** of **ARCHES** (in which, see an unique example from Wells Cathedral,) fig. 17; **ENGRAVED TITLE-**

**PAGE** (porch of King's College Chapel), exhibiting the royal arms of England, and other elaborate ornaments; and **PLATE III.** of **ARCHES**, figs. 10, 11, and 12. In *Turner's Normandy*, vol. ii. p. 250, are delineated several sculptured spandrels from Bayeux Cathedral, exhibiting somewhat of the Moorish, or Tartarian, mode of workmanship. The word is spelt *spaundre* in the French contract for reforming Westminster Hall, dated 1393. (See **ARCH.**)

**SPANISH ARCHITECTURE.** (See **ARCHITECTURE**, **CATHEDRAL**, &c.) During the dominion of the Moors in Spain, the prevalent architecture was Moorish, or Mohammedan, as exemplified in the Alhambra, the Alcazar, &c. When the Christians succeeded the Moors, they continued the same architecture for a considerable time, but ultimately adopted the elaborate pointed, as exemplified in the cathedrals at Burgos, Seville, &c. (See *Hope's Hist. of Arch.*, p. 249; *Murphy's Arabian Arch.*; *Goury and Jones's Alhambra*; and *Roberts's Landscape Annual* for 1837 and 1838.)

**SPAR**, *sparren*, Ger., a piece of timber employed as a common rafter in a roof. In ancient documents, doors are frequently said to have been *sparryd*, or *sperd*; that is, fastened by means of wooden bars. In an old house at Rotherfield, in Sussex, is a large oak-spar, placed in a groove in the wall, and drawn across the door at night as a fastening; and there are many others in different parts of England.

**SPARKE** (John), constructed the bay-windows, and, probably, the gate-house, of Hengrave Hall, Suffolk, in the sixteenth century. (*Gage's Hengrave*, p. 54.)

**SPECH-HOUSE**, **SPEKE-HOUSE**, a room for conversation. (See **PARLOUR.**) Until the 26th Henry VI., the court-house at Canterbury (now called the guildhall), and the common gaol annexed to it, were each called the spech-house. (See *Somner's Antiqs. of Canterbury*, by Battely, p. 66.)

**SPENCE**, **SPENSE**, *dispense*, old Fr., formerly denoted a buttery, or larder; and an eating-room. The word is still used in the north of England.

**SPERE**, a screen across the lower end of a hall. (See **SCREEN.**)  
 "Y<sup>e</sup> said hall to have ij. coberdes, one benethe at the *sper*."

(*Gage's Hengrave*, p. 42.) This word, in the north of England, denotes any partition within the entrance of a room.

**SPERVER, ESPERVER, SPARVER, SPERWARE**, old words variously applied. *Sperver*, *sparver*, and *esp'ver*, seem to have denoted a canopy fixed over the holy sepulchre (see **SEPULCHRE**), or carried over the sacrament in processions; also, the frame, or tester, at the top of a bed; and, occasionally, the whole of a bed. (See *Willson*, in *Glossary to Pugin's Specimens*, and the authorities there cited; *Hunt's Exemplars*, p. 161: and *Archæologia*, vol. iv. p. 313.) In the contract for the nave of Fotheringhay Church (*Dugdale's Mon. Angl.*, new edit. vol. vi. pt. iii. p. 1414) are the words "til aither isle shall be a *sperware enbattailement* of free ston through out." Other parts of the church were to have a "*square enbattailement*." Mr. Willson supposes the "*square*" embattlement to be an error of the transcribers for "*spvare*" in the original—an abbreviation of "*sperware*."

**SPHINX**, *σφιγξ*, or *σφιγγις*, Gr., a fabulous monster having the head and breasts of a woman; the body of a dog, or other animal; and the claws of a lion. From its mysterious nature, the sphinx appears to have been regarded by the ancient Egyptians, Phœnicians, Indians, Greeks, and Romans, as a symbol of religion. Each of those people placed sculptured sphinxes in connection with their temples; greatly varying, however, in their component parts. Sometimes they had the heads of rams, or lions, and frequently the wings of birds. An avenue of sphinxes, 1500 feet long, is supposed to have formed the principal approach to the vast temple at Carnak, in Egypt. The Great Sphinx, as it is called, is a colossal representation of one of these monsters, situated near the famed pyramids of Jizeh. Nothing but the head and neck, at present, remain above the surface of the ground. Its entire length is computed at 143 feet; and the circumference of its head, round the forehead, is 102 feet. A very curious specimen of a sculptured sphinx, preserved in the Hospital at Colchester, Essex, was found amongst the Roman antiquities of that ancient station.

**SPIRE**, *spera*, low Lat., *spira*, Lat., *espira*, Sp.; a pyramidal mass of brickwork, or masonry, either hollow or solid. Spires sometimes rise immediately from the ground, and are carried



up to a great height; in other instances, they are placed upon round, square, or polygonal buildings, called *towers*. They are also occasionally employed to decorate the angles of a building. In the latter case, they correspond with, and are more properly termed, pinnacles. The accompanying PLATE of TOWERS and SPIRES, and the annexed WOOD-CUT, contain several examples of *spires*. In this place we shall merely name the buildings on which the originals of the annexed eight specimens are to be found; referring the reader for observations on their peculiar characteristics, and on spires, steeples, towers, and turrets, in general, to the articles STEEPLE, TOWER, and TURRET. The series here delineated shew the origin and progressive changes in the form of the spire—from a stunted, pyramidal pinnacle (as fig. 1), to the lofty and slender spire, or broach.

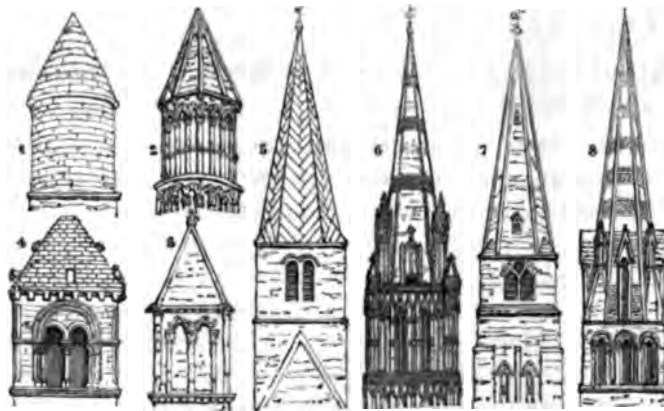


Fig. 1, summit to one of the turrets at the east end of *St. Peter's Church*, Oxford. Fig. 2, from the south angle of the west front of *Rochester Cathedral*. Fig. 3, one of two spires, or pinnacles, at the angles of the west front of *Bishop's-Cleeve Church*, Gloucestershire. Fig. 4, the pyramidal roof of the tower of *Than Church*, near Caen, Normandy. The width of the side of the tower shewn in the engraving is 14 feet. Fig. 5, the central spire of *Almondsbury Church*, Gloucestershire, with the tower on which it is placed. Fig. 6, the central spire, and part of the tower of *Salisbury Cathedral*. Fig. 7, central spire, and part of the tower of *St. Mary's Church*, Cheltenham. Fig. 8, spire,

and part of a tower at the north-west angle of *Bayeux Cathedral*, Normandy.

**SPITAL, SPITTEL, SPYTTLE, SPYTEIL**, a corruption of the word *hospital*, and bearing the same signification. (See **HOSPITAL**, and **NICHOLSON**.) To the north of the city of Lincoln is a village, with a hospital, bearing this name; and one of the parishes of London is called Christ Church, *Spital-fields*.

**SPLAYED**, from *displayer*, old Fr., to spread out; spread or turned outwards. Applied to the jambs of a door, or window, when one part of their surface forms an oblique angle with the remainder.

**SPRINGER**, the impost, or point where a vertical support terminates, and the curve of an arch begins; sometimes applied also to the *rib* of a groined roof. (See **ARCH**, and **CROSS-SPRINGER**.)

**SPRINGING-COURSE**, the range of stones at the *springing*, or lowest part of an arch.

**SQUARE**, *place*, Fr., *piazza*, Ital.; an open area, generally of a quadrangular form, and partially, or entirely surrounded by buildings. (See **PIAZZA** and **QUADRANGLE**.)

**SQUILLERY**, a *scullery*; frequently so spelt in old inventories, and in other documents.

**SQUINCH**, occurs in the records of Louth steeple, as follows:—Paid for “*squinces* of 18 inches high, and 15 [broad, or thick?] at the least.” (*Britton's Arch. Antiqs.*, vol. iv. p. 3; *Archæologia*, vol. x. p. 80.) Probably analogous to *sconce*, as used by William of Worcester. (See **SCONCE**.)

**STAGE**, a floor, story, a degree. A *stage* of a buttress denotes that part extending between any two of its splayed faces. William of Worcester has the words “in altitudine trium *stagarum* dictarum bay windowes.” (*Itin.* p. 287.)

**STAIR**, *degré*, Fr., from *ſtægen*, Sax., *steigen*, Dut. and Ger., to step, to go; a stone, or a frame of wood, by which a person rises one step. A series of steps, or stairs, ascending from the lower to the upper parts of a building, with the walls and balustrades enclosing them, form a *staircase*. Each stair consists of an upright portion, called the *riser*, and an hori-

zontal part, called the *tread*. A series of stairs ascending in a straight line, is called a *flight* of stairs. "A *payer of steres*," and "a *steyr*" are old phrases with the same meaning as a *flight*; but, at present, a pair of stairs denotes two flights, or that part of a staircase between any two floors of a building. *Winding stairs* are those which rise in a spiral curve. The most ordinary word in ancient use for a *stair* was *gress*. (See DEGREE, GRADARIUM, GRADUS, GREES, STAIRCASE, STEP, and VICE.)

STAIRCASE, *escalier*, Fr., *scala*, Ital., that part, or subdivision of a house, church, castle, or other building, containing the stairs by which persons are enabled to pass from one floor to another. There are some curious staircases amongst the ruins of ancient Egypt; and it is probable that they were used also, though rarely, by the Greeks. The ancient Roman houses being almost wholly of one floor, rarely required staircases; but there have been some interesting examples discovered at Pompeii. In the lofty and complicated buildings of the middle ages, they were essential parts; and we find that the architects exercised as much ingenuity and skill in designing them, as in the greater and more ostentatious divisions of a building. The staircases of castles were sometimes on the outside, as well as within the walls,—occasionally passing in straight flights, but more frequently winding within circular, or square turrets. In churches, they were greatly varied, and sometimes much ornamented. The *newel*, or *corkscrew*, staircase was the most usual: it formerly bore, also, the names of *turnpike*, *vice*, and *cochlea*. In a document, temp. Henry VII. (*Gage's Suffolk*, vol. i. p. 142), "a *vise (stair)* of breke" [brick] is mentioned. (See COCHLEA, COCKLE-STAIRS, NEWEL, TURNPIKE, and VICE.) Examples of ancient newel staircases are to be seen at Colchester, Hedingham, and Rochester Castles; the Painted Chamber, Westminster; and in nearly all the English cathedrals and large churches. The usual situations of staircases in the latter class of buildings may be seen in the annexed PLAN of DURHAM CATHEDRAL, where the angles of the west front, and of the transept, have staircases ascending to the triforia, clerestories, and roof. Similar staircases were continued to the summits of towers: and sometimes a

small staircase was inserted in a spire, and in the substance of a massive pier; as in the abbey church at St. Alban's. At Canterbury, is a part of a curious exterior staircase of early Norman workmanship, placed before, and evidently leading to, what was formerly the Strangers' Hall; now a school-room. (See *Caveler's Specimens of Gothic Arch.*, pls. i. ii. &c.) At Rochester Castle, the ascent from the ground to the *first* story of the keep-tower was by a staircase on the exterior of the building, extending around parts of two sides. (*Britton's Arch. Antiqs.*, index, vol. v.) A circular turret attached to the western face of the tower of Brixworth Church (see PLATE of TOWERS, fig. 5), contains a winding staircase of very early date. The round tower, or keep of Windsor Castle, is ascended by a noble staircase of a hundred steps, in one flight. A staircase, of singular design and application, leading from the transept to the chapter-house of Wells Cathedral, and to the vicar's close adjoining, is represented in pls. i. and xviii. of *Britton's Wells Cath.* Some magnificent open staircases were constructed in the mansions of the time of Elizabeth and James I.; several of which still remain. The handrails and balusters are often massive and bold, presenting an appearance at once picturesque and secure. They were elaborately carved, the posts at the angles frequently supporting the family crest, with scrolls, foliage, and other devices. Examples may be seen at Hatfield House, Hertfordshire; Eastbury House, Essex; Crewe Hall, Cheshire, &c. Aubrey describes a very curious one at Verulam House; Dr. Percy mentions two at Wressell Castle, Yorkshire; and a remarkable one, at Wimbledon, is described, from an old document, in the *Archæologia*, vol. xviii. p. 399. The cathedral, and the church of St. Maclou, at Rouen, both contain very singular and elaborate open-work stone staircases, which are illustrated in *Pugin's Arch. Antiqs. of Normandy*, pls. 59, 60, and 67. The spires of the cathedrals of Burgos, in Spain; of Antwerp, and of Fribourg, have curiously constructed staircases within their perforated walls. In modern palaces, mansions, and public buildings, the grand staircase is generally an important feature; and London has several excellent specimens. Such are those of Chesterfield, and of Sutherland Houses; Drury Lane, and Covent Garden Theatres, &c.

For further information on, and representations of, the various staircases referred to, see *Britton's Arch. Antiqs.*, index to 5 vols.; *Brayley and Britton's Anc. Palace at Westm.*, p. 121; *Clarke's Account of Eastbury*; *Hunt's Exemplars of Tudor Arch.*, pp. 27, 85; *Pugin's Examples of Gothic Arch.*, vol. ii. p. xviii.; *Carter's Anc. Arch.*, pl. xxix.: also the articles ASOENSORIUM, FOOT-PACE, SCALA SANTA, and STAIR.

**STALL**, *forma*, low Lat.; *stallum*, *stabulum*, Lat., from *stando*, standing; the place occupied by a monk, canon, dean, or prebendary, in the choir of a church; sometimes applied also to the *sedilia*, or *presbyteries* for the officiating ministers in the wall of a chancel. (See SEAT.) Stalls were generally made of timber, and elaborately carved. There are some highly decorated, of stone, in the collegiate churches of Beverley and Southwell. In most English cathedrals a small open range of pillars, supporting gables with crockets, finials, canopies, and other decorations, constitutes the face of the stalls. In some churches the occupant of each stall had a desk before him, called the *antica*; the hinder part, or *postica*, containing a folding-seat, or *misericord* (see MISERERE, and SUBSELLUM), which afforded, in its different positions, a broad and a narrow resting-place. Where there was a second row of seats, before and somewhat beneath the first, the two were distinguished as "*prima et secunda formæ*." The stalls of the dean and sub-dean at Westminster Abbey Church, and in most cathedrals, are loftier than the others. We are told that all the stalls of churches were formerly hung with tapestry on festivals. Salisbury, York, Winchester, Lincoln, Worcester, St. David's, and other cathedrals; Beverley-Minster; Henry the Seventh's Chapel; St. George's Chapel, Windsor; Sefton Church, Lancashire; and the Luton Chapel, Bedfordshire, contain a variety of elegant stalls; whilst many of the cathedral and conventual churches in Italy, France, and Germany, are adorned with stalls of the most elaborate workmanship. They are occasionally found in parish churches, where they were placed for the accommodation of monks, or nuns. "*Stolyng*" a church seems to have meant providing it with either *stools*, or *stalls*. See PEW, and *Blomefield's Norfolk*, 8vo. vol. iii.

pp. 511, 512. For a view of the series of elaborate stalls in the choir of *York Cathedral*, see *Britton's Cath. Antiqs., York*: see also his *History of Winchester Cathedral*, for a view of the dean's stall, &c., in that church.

**STANCHEL, STANCHEON, estançon, Fr.**, from the Latin verb, *sto, stare*, to stand; a prop, or support; a piece of timber supporting one of the main parts of a roof: also, one of the vertical bars (whether of wood or iron) of a window, a screen, a railing, &c.

**STANDART**, a wooden closet with an opening in front; also, a large branch candlestick. Robert Harre, by will, dated 1500, bequeathed his "two great *standards* of latén" to the altar of Donnington Chapel.—*Lysons's Mag. Brit., Berkshire*, p. 716.

**STANDELF**, a corruption of *Stone-delf*; an old provincial term for a stone quarry. (See *DELf*.)—*Owen and Blakeway's Shrewsbury*, vol. ii. p. 462.

**STAPLE**, probably from *stapelen*, Ger., to heap up; *stapula*, low Lat.; denoted a wholesale market, or a market-place. The English towns to which merchants carried their goods for sale were called staples; besides which, some of our monarchs appointed Bruges and Antwerp to be the towns to which merchants should be required to export the *staple* commodities of England for sale. On the capture of Calais by Edward III., that town was also made a foreign staple. Hence we have the appellation, "a merchant of the staple of Calais," &c. The "*statute-merchant*" was a law for facilitating the recovery of debts due to merchants, in certain towns, by proceedings before the mayor and the "clerk of the statute-merchant" of the respective places. London, Winchester, Bristol, Shrewsbury, and many other towns, enjoyed the advantages of this law. (See *Owen and Blakeway's Shrewsbury*, vol. ii. pp. 213, 542; and *Nicolas's Testamenta Vet.*, pp. 111, 273.)

**STAR, STAR-CHAMBER.** The practice of ornamenting the internal roof, or ceiling, of a building with painted, or gilded stars—most probably in imitation of the firmament—is of remote antiquity. According to Diodorus, the ceiling of a part of the palace of Osymandyus, in Egypt, was painted

blue, and decorated with stars. That it was adopted very early in England, appears from a royal precept dated in 1238, directing the sheriff of Hampshire to cause the walls of the chamber at Winchester to be painted green, with gold *stars*. Representations of such rooms occur in many illuminated manuscripts; and the timber ceilings of several old churches still retain these peculiar ornaments. In 1521, Sir Thomas Wyndham directed a chapel, at Norwich, to be “wawted after the workmanship of the church there, as well in stars and colours, as in *gilding with sterrys*.” The time of the institution of the celebrated *Court of Star-Chamber*, at Westminster, is uncertain. It is said to have been so called because the room in which its judges originally sat was decorated with stars; but its name was, more probably, derived from the verb *stare*, to stand; to stand impeached, or to be charged, or arraigned: hence a place for trial. “*Camerâ stellatâ*” occurs as the name of a room in the palace, as early as 1372; but there is no reason to believe that the court then existed. The jurisdiction of that court was extended by Henry VII. and Henry VIII.; but, in consequence of the arbitrary powers usurped by its judges, it was finally abolished by the legislature, in 1641. The room in which the court sat from the end of Queen Elizabeth’s reign till its abolition, is engraved in *Brayley and Britton’s Anc. Palace at Westm.*, pl. xx. See an essay, by Mr. Bruce, on the origin, functions, and practice of the court, in *Archæologia*, vol. xv. p. 342; see, also, *Walpole’s Anecdotes*, by *Dallaway*, vol. i. p. 10; *Brayley and Britton’s Anc. Palace at Westm.*, p. 231; *Nicolas’s Test. Vet.*, p. 582; *Rymer’s Fædera*, vol. iii. pt. ii. p. 951, edit. 1830; *Archæologia*, vol. viii. p. 404; and *Shaw’s Anc. Furniture*, p. 4.

STATERA, Lat., the Roman steel-yard.—*Lysons* in *Archæologia*, vol. x. p. 134; and *Fosb. Enc. of Antiqs.*, p. 330.

STATUE, STATUA, from *statuo*, to place, from *stare*, to stand; —a statue proper is a standing figure: that which is set, or fixed; an image; a carved, moulded, or sculptured representation of a man, or other living being. Without commenting on Egyptian, Grecian, Roman, or other statues of foreign workmanship, the reader is referred for remarks on those of the middle ages to the articles EFFIGY, IMAGE,

**ROOD-LOFT, SCULPTURE, and TOMB.** At the commencement of the thirteenth century, it was customary to adorn the west fronts, and other parts of cathedrals, and the larger monastic churches, with statues of bishops, monarchs, knights, &c., as shewn at Salisbury, Wells, Peterborough, &c. On the monumental crosses of Queen Eleanor are some beautiful specimens of ancient statues. (See *Flarman's Lectures on Sculpture*.) Giants, or janitors, with clubs, were often placed at the sides of the gateway of an old mansion, as if to protect the entrance. There are two of brick at East Basham Hall, Norfolk; and those at the Guildhall, London, supply the places of others of more ancient date.

**STEEPLE**, πτεπελ, Sax., a lofty erection attached to a church, and intended chiefly to contain its bells. *Steeple* is a general term, and applies to every appendage of this nature, whether its form classes it as a tower, or as a spire; or if it exhibits the ordinary arrangement of a tower surmounted by a spire. (See **SPIRE** and **TOWER**.)

**STEEVENS** (Richard), a native of Holland, practised in England, in the sixteenth century, as a statuary, a painter, and a medallist. He executed the tomb of Thomas Radcliffe, Earl of Sussex, in Boreham Church, Suffolk, for which he was paid 292l.—*Walpole's Anecdotes, by Dallaway*, i. 311.

**STELE**, στήλη, Gr., a cippus, or small sepulchral monument (see **CIPPUS**); also, the ornament on the ridge of the roof of a temple.—*Hosking, Encyc. Brit.*, article **ARCHITECTURE**.

**STEP**, synonymous with stair; so called from a single stair being ascended at one step. (See **STAIR**.)

**STEPHEN**, the king's painter, received payments for whitewashing and decorating the Great Hall, at Westminster, in 1273.—*Brayley and Britton's Anc. Palace at Westm.*, p. 436.

**STEREOBATE**, στερεος, Gr., firm, or solid, and *βάσις*, a base; the lower part, or basement of a building. The basement of a portico, or colonnade, is often termed a stereobate, though the word *stylobate* would be more correct.—*Hosking, Encyc. Brit.*, article **ARCHITECTURE**.

**STEVYNS** (Thomas), *copper-smith*, in conjunction with a *marbler*, and a *founder*, agreed to make the latten plate, and



hearse, for the tomb of the Earl of Warwick, in the Beauchamp Chapel (A.D. 1457).—*Britton's Arch. Antiqs.*, vol. iv. p. 12.

STOA, *στωα*, a Greek term corresponding with the Latin *porticus*, and the Italian *portico*. (See PORTICO.)

STOLE, an old orthography of *stall*, and *stool* (see PEW and STALL); also an article of the clerical dress.

STONE (Nicholas), “*carver and tombe-maker*,” as he is termed in one of his contracts, was born in 1586, and died in 1647. In 1626, King Charles the First appointed him his master-mason, at Windsor Castle; and, from a memorandum in his pocket-book (printed, with other extracts therefrom, in *Walpole's Anecdotes*, vol. ii. pp. 55–70, *Dallaway's edit.*), it appears that he was employed for two years in the same capacity, at the Banqueting House, Whitehall. The principal architectural work erected from his designs is the porch of St. Mary's Church, Oxford, in which twisted columns and other incongruous parts are tastelessly introduced. He was very extensively employed by the nobility of his time, chiefly in executing tombs, statues, effigies (or “*pictors*”), dials, fountains, chimney-pieces, and similar works. Many of his productions still remain in different parts of England. (See *Clutterbuck's Hist. of Hertfordshire*, vol. i. p. 261.) HENRY (called OLD) STONE, his eldest, and JOHN, his youngest sons, continued their father's business after his death. NICHOLAS, his second son, studied under Bernini, and executed several statues, models, &c. The family were interred in St. Martin's Church, London.

STONE, a natural, indurated substance found beneath, and on the surface of the earth, in almost every part of the world. Its strength and durability has induced its employment, for building purposes, in a greater or less degree, by every nation of the world. Stone is, however, greatly varied in quality and component parts, from the softest sandstones to the firmest and hardest marbles and granites: some species acquire additional hardness by exposure to the atmosphere; whilst others are rapidly decomposed, and crumble into dust. The Egyptians used ponderous blocks of granite, porphyry, breccia, sand-stone, &c.; the Greeks and Romans, the con-

glomerates and beautiful marbles of their respective countries; whilst, in England, the produce of the quarries of Yorkshire, Kent, Surrey, Dorsetshire, Somersetshire, &c., as well as those of Caen, in Normandy, were extensively employed. The Cathedrals of Wells, Salisbury, York, Peterborough, Gloucester, &c., with King's College Chapel, the castles of Conisborough, Rochester, Norwich, London, and a number of others, still remain to attest the judgment of the architects in the selection of their materials, and their skill in combining them in the respective buildings. Besides external and internal walls, screens, &c., stone of different sorts was applied to the construction of coffins, altars, crosses, pulpits, fonts, tombs, and stalls. The ribs of groined vaults were generally of stone, the intervening spaces being of chalk, rubble, and other materials.

For information on the different varieties of stone used in particular buildings; its prices at various periods, and in different places; the reader is referred to *Brayley and Britton's Anc. Palace at Westm.*, p. 187; *Bayley's Tower of London*, pt. i. app. p. ix.; *Britton's Cath. Antiqs.—Wells*, p. 98, *Exeter*, pp. 96, 97; *Account of St. Stephen's Chapel, by the Society of Antiquaries*; *Dodsworth's Salisbury Cath.*, p. 131; *Britton's Arch. Antiqs.*, vol. ii. p. 89; *Brayley and Neale's Westm. Abbey*, vol. i. p. 51; and *Pugin's Normandy*, p. 21. See, also, *Essex on the Antiquity of Stone Buildings in England*, *Archæologia*, vol. iv. pp. 73–109; *Rickman's Attempt*, &c., 4th edit. p. 308; *King's Mun. Antiqua*, vols. iii. and iv. passim; *Owen and Blakeway's Shrewsbury*, vol. ii. p. 209; *Hunt's Exemplars of Tudor Arch.*, p. 28; and the articles ALABASTER, CAEN-STONE, COLUMN, DELF, FREESTONE, MARBLE, MASONRY, MILIARY-STONE, QUARRY, ROUGH-SETTER, STANDELF, TOMB, &c., in the present volume.

By the Druids, and other Pagan inhabitants of Britain, large stones were set up, singly, for memorials; and in clusters, or circles, for the performance of religious rites, &c. These were generally left in their unchiselled condition. Stone *pillars of memorial* are characterised in a paper in the *Archæologia*, referred to in the article PILLAR; *cromlechs* have been referred to under the word CROMLECH; and early *stone-crosses* under the word CROSS. *Rocking*, or *Logan*

*stones*, are those which, by natural or artificial means, or by a combination of both, are so placed as to be made to vibrate to and fro, on a small point of rock, without falling over. *Stone circles* consist of several stones, fixed upright in the ground, at a place of sepulture, or of public worship. Of the latter class, the temples at Avebury and Stonehenge, in Wiltshire, are the most remarkable. The former, the greater part of which is destroyed, was described by Stukeley, in a volume entitled *Abury, a Temple of the British Druids*, &c., folio, 1743. It is also fully described, with plates, by the author of this volume, in the *Beauties of Wiltshire*, vol. iii.; and in the *Penny Cyclopædia*, under the word AVEBURY: see, also, *Hoare's Ancient Wiltshire*, vol. ii.

STONEHENGE, an ancient Celtic temple of England, is situated on a wide tract of unenclosed land, called Salisbury Plain, in Wiltshire. It consists of a number of large stones, either standing upright or lying on the ground, the whole work being in a state of dilapidation. Originally, it is supposed to have been an open temple, raised by the ancient British Druids, and appropriated to their peculiar religious ceremonies and modes of Pagan worship. It appears to have been composed of an external circle of 30 stones, with a series of 30 imposts, or horizontal stones, upon them; each one of the latter resting partially on two of the former: within this circle was another, of smaller upright stones, but without imposts. Two other groups of upright stones, one having imposts, and the other none, were placed still nearer the centre of the enclosure; and, surrounding the whole, at a distance of about 30 yards from the exterior circle, was a vallum of earth and a ditch, with four upright stones towards the cardinal points of the compass. About 30 yards to the east were two other upright stones, forming a kind of portal to the temple. Eastward of these were two raised banks, bounding an avenue, which extended about half a mile from the temple, and was terminated to the north by other earthworks, forming a sort of cursus, or race-course. On the widely spreading downs around this temple, are numerous barrows, or tumuli. (See BARROW and TUMULUS.) For detailed accounts of this "wonder of the west," see *Hoare's Ancient Wiltshire*, vol. i.; and the article STONEHENGE, in

*Rees's Cyclopædia*; the latter written by the author of this volume.

**STORY**, from *sto*, *stare*, to stand; one of the vertical divisions of a building; a series of apartments on the same level: corruptly written *istoria* and *historia* by William of Worcester. The words *clere-story*, and *over-story* are compounds from this source. The analogous term in Scotland is a *flat*. A *story* formerly denoted also, a history, or historical incident, carved or sculptured as an ornament. (See *ROVEZZANO*.) The adjective *storied* is still used in a similar sense.

**STOUP**, **STOPPE**, the old English name for the holy-water basin placed at the entrance to a church; and applied, also, to a vessel for carrying about and distributing holy-water amongst a Roman Catholic congregation. (See *Nichols's Collection of Wills*, p. 253; and *Archæologia*, vol. x. p. 472, and vol. xi. p. 365.) Mr. Willson, in *Glossary to Pugin's Specimens*, defines stoup as a post, a pedestal, or small pillar, to place a statue upon. There were, also, drinking vessels called stoups; of which some very curious ones are still preserved in this country.

**STOWE**, (William), sacrist of the abbey of Evesham, built the new steeple, or belfry, of the abbey church, about the year 1319.—*Rudge's Hist. of Evesham*, p. 28.

**STRANGERS'-HALL**, the same as guest-hall. (See **GUEST-HALL** and **REFECTORY**.)

**STRAW** and rushes were formerly used for strewing floors of rooms, and also, as at present, for covering, or thatching, the roofs of houses. (See *Whitaker's Hist. of Manchester*, book i. chap. x.; *Archæologia*, vol. iii. p. 155, &c.)

**STRETCHING-COURSE**, in brickwork and in masonry, a row, or course, in which the bricks, or stones are placed with their longest faces exposed to view. The bricks, or stones thus laid are called stretchers; and those disposed with the ends outwards are called headers. (See **ENGLISH**, and **FLEMISH BOND**.)

**STRIKE**, an old word denoting an iron spear, or stanchel, in a gate, or palisade. (*Willson, Glossary to Pugin's Specimens*.)

**STRING**, **CORDON**, **STRING-COURSE**, a narrow, horizontal, and

slightly projecting course of brickwork, or masonry, in the wall of a building. The two former names are applied more particularly to those in the Greek and Roman styles. Mr. Hope observes, that in "churches in the Lombard style nearly every story is marked on the exterior by a plain *string-course*, with a corbel-table beneath it." In churches of Norman-pointed architecture, string-courses are of frequent occurrence, varying in the simplicity or complexity of their mouldings, at different periods. Several examples are shewn in the accompanying PLATES of ARCADES, CORBEL-TABLES, DOORWAYS, &c. (See BELT, and COURSE.)

**STRUCTURE**, from *struo*, *struere*, Lat., to lay, to pile, to heap up in workman-like order; a building, or any thing to which the term *built* can be applied. A column, or an obelisk, if formed of many stones, is a structure; but not so if it be of a single stone.

**STRUT, STRETCHING-PIECE**, a piece of timber placed obliquely in the framed part of a building, serving to keep a main beam in its proper situation.

**STUCCO**, Ital., *stuc*, Fr., *estuco*, Sp.; so named from its adhesive quality; a superior variety of plaster, or calcareous cement. (See CEMENT, and PLASTER.) This material was commonly employed by the ancient Romans to cover the interior faces of walls; and also for floors.

**STUMP**. The tower of Boston Church, Lincolnshire, is popularly called "*Boston stump*;" probably from its abrupt termination, as seen at a distance. (See PLATE of TOWERS, fig. 18.)

**STUMP-CROSS**, a name commonly applied, in Lancashire, to a small boundary cross; of which there are many ancient specimens in that county. These are generally broken and dilapidated.—*Astle*, in *Archæologia*, vol. xiii. p. 214.

**STYLE**, *στυλος*, a Greek word signifying a column, extensively adopted by architectural writers, in such compound terms as tetrastyle, hexastyle, decastyle, eustyle, prostyle, stylobate, &c. The Roman *stylus* was a kind of bodkin, used as a writing instrument. The ordinary and almost unlimited application of the word style is, however, to express the manner, or character, of any composition, or class of compositions, in

literature, painting, music, architecture, &c. Thus the peculiar modes of architectural composition practised by the Egyptians, Greeks, and Romans, are commonly distinguished as the Egyptian, Grecian, and Roman *styles of architecture*. So, also, the Lombard, Norman, Italian, Elizabethan, and Tudor styles, &c., are phrases in common use, although not strictly correct in application.

**STYLOBATE, STYLOBATA, STYLOBATION**, *στυλος*, Gr., a column, and *βάσις*, a base; a basement of brickwork, or of masonry beneath columns, caryatides, or other columnar supports: a podium. It differs from a pedestal in not being insulated. (See **PEDESTAL** and **STEREOBATE**.)

**SUBSELLUM**, *sub*, Lat., under, or beneath, and *sella*, low Lat., a seat; an inferior, or secondary fixed seat. The term is usually applied to the folding board, miserere, or misericord, in the posticum, or hinder part of a stall. Mr. Clarke applies the name to the stalls in the choir of a church, to distinguish them from the sedilia, or seats for the officiating clergy, in the chancel. The latter he proposes to term the *concessus clericorum*. (See *Archæologia*, vol. xi. p. 345; *Britton's Arch. Antiqs.*, vol. iv. p. 115; and the articles **SEAT** and **STALL**.)

**SUDATORY, SUDATORIUM**, from *sudor*, Lat., sweat, the same as **LACONICUM**, which see.

**SUFFULCRUM**, Lat., a supporter, or stay. Suffulcra are supposed to be meant in the following passage, from the accounts of building St. Stephen's Chapel:—"one pair of *suff.*' bought to mend the work of the finials of the tabernacles, *5d.*"—*Brayley and Britton's Anc. Palace at Westm.*, p. 165.

**SUGAR** (Dr. Hugh), Treasurer of Wells Cathedral (about A.D. 1470), erected an elegant chantry chapel, bearing his arms and initials, between two of the pillars on the south side of the nave of the cathedral church.—*Britton's Cath. Antiqs.*, *Wells*, p. 122, pl. xii.)

**SUGER**, abbot of St. Denis, near Paris, from 1122 till his death in 1151, enlarged, and almost entirely rebuilt the abbey church. His own architectural skill and diligence in superintending the works is particularly mentioned in contem-

porary manuscripts.—*Whittington's Hist. Surv.*, pp. 85, 128–134.

**SUMMER**, *sommier*, Fr., a horizontal beam, or girder. In a document dated in 1505, are the words, "all the *som's* or dormants." (*Gage's History of Suffolk*, vol. i. p. 140; and see **DORMAN**.)

**SUMMER-TREE**, the same as **BREST-SUMMER**, which see.

**SUPER ALTARE**, "a stone consecrated by the byshops, commonly of a foot long, which the Papistes carry instead of an altar, when they say masse for money in gentlemen's houses." —*For*, p. 1446, as quoted in *Owen and Blakeway's Shrewsbury*, vol. ii. p. 209.

**SURBASE**, *sur*, Fr., from *super*, Lat., above, or upon, and *base*; an upper base; a cornice, or series of mouldings above a pedestal, or stereobate.

**SURBASED**, a term applied to an arch, vault, or cupola, the curve of which is struck from centres placed chiefly below its base; or, in other words, which does not comprise a greater segment than a semicircle.

**SUTTON** (John), a carver, was employed by Thomas Beauchamp, Earl of Warwick, at the end of the fourteenth century, to alter a statue of Guy, Earl of Warwick, in the choir of the church at Warwick.—*Dugdale's Warwickshire*, p. 402.

**SWALVE**, or **SWALLOW** (John), and **RICHARD WASHBOURN**, masons, were employed in the 18th of Richard II. (1395) to heighten the walls of Westminster Hall, according to a model devised by Henry Zeneley, and delivered to them by Watkin Waldon, his warden.—*Brayley and Britton's Anc. Palace at Westm.*, p. 437.

**SYMBOL**, *symbolum*, Lat., *συμβολον*, Gr., from *συμβαλλω*, to compare; a representation of some moral quality by an image of a physical object. *Symbol* is a general term, embracing all the varieties of hieroglyphics, types, enigmas, emblems, &c. The cross was the most noted of all the Christian symbols. The Trinity was frequently represented by a triangle within a circle; and the mortality of man by a skull and crossed bones. Many symbolical figures were adopted from the



Pagans; as the dove, the lion, the eagle, the palm branch, the vine, &c. (See *Hope's Hist. of Architecture*, ch. xvi.)

SYMONS (R). (See SIMONS.)

SYMONES (Symond), "of the parysshe of Seint Margaret, of the towne of Westminster," and "FRAUNCES WYLLIAMSON, of the parysshe of Seint Olyff, in Southwerke, glasyer," covenanted to "glase and sett up four windowes of the upper story (of King's College Chapel, Cambridge), with good, suer, and perfyte glasse, and imagery of the story of the old lawe and of the newe lawe; according to suche patterns, otherwyse called vidimus," as should be delivered to them by their employers. Their indenture is dated 1526. (*Britton's Arch. Antiqs.*, vol. i. p. 15.)

SYNAGOGUE, *συναγωγη*, Gr., from *συν*, together, and *αγω*, to drive; an assembly of Jews for religious purposes: also the building in which they assemble.

SYNETRES. The parties employing the mason who erected Catterick Church, Yorkshire, were themselves to provide "lyme, and sande, and water, and scaffaldyng, and *synetres*," which the Rev. Mr. Raine, in a note to his edition of the Contract (p. 11), supposes to mean *centres*.

SYSTYLE. (See TEMPLE.)

## T

TABERNACLE, *tabernaculum*, Lat., amongst the Jews, was the name of a portable temple which they constructed in the wilderness. The temple of Solomon was called by the same name; as was also, in some instances, a Christian church. Amongst the Christians, however, the chief application of the word *tabernacle* was to the *pix*. (See *Pix*.) "*Tabernacula cum reliquiis*,"—"one tabernacle of ivory."—*Inventory, Lincoln Cath.*, 1536; *Dugd. Mon. Angl.*, vol. vi. p. 1278. Modern writers call ornamented *niches* *tabernacles*; probably from their resemblance to a common form of the *pix*: nor is this phraseology entirely without the sanc-



tion of certain old writers; as appears by the following extracts:—

“Imageries and *tabernacles*  
I saw, and full eke of wyndowes.”

CHAUCER'S *House of Fame*.

“Tombe (tymbres?) upon *tabernacles*.” (*P. Plowman's Crede*.) “Et auxi ferrount *Tabernacles* appeles Hovels, ore Gabletz,” are mentioned in the contract for Richard the Second's tomb, in Westminster Abbey Church, dated 1396. These were, probably, the ornamented canopies at the heads of the effigies of that monarch and his queen. (See *Brayley and Neale's Westm. Abbey*, vol. ii. p. 112.) Examples of richly-ornamented niches, or tabernacles, with and without statues, are engraved in PLATE of CROSSES (Waltham Cross), and PLATE II. of DOORWAYS, fig. 4. There are two lofty ones at the sides of the Porch of King's College Chapel, Cambridge. (See ENGRAVED TITLE-PAGE, and the article NICHE.)

**TABERNACLE-WORK**, the same as **SHRINE-WORK**; any delicately sculptured tracery, or open work; similar to that which forms the upper part of a *tabernacle*.

**TABLE, TABLET, TABULA**, from *tabula*, Lat., a flat surface. In old documents we find the words *table*, and *tablement*, employed to designate any flat surface, or smooth course of architectural workmanship. (See **BENCH-TABLE**, **CORBEL-TABLE**, **EARTH-TABLE**, or **GROUND-TABLE**, **SCUTABLE**, and **WATER-TABLE**.) “A botras rising into the *tabill*,” is named in the Catterick Church contract; and “*table-stones*” in that for Fotheringhay Church; both apparently denoting a corbel-table. “The tower called Colde Harber,” in the Tower of London, was to be “garetyde, *tabled*, &c., with Cane stone.” (*Bayley's Tower*, pt. i. app. p. xiii.) “A *tabill* of ston,” at Little Saxham, in 1505, seems to have meant a basement moulding. (*Gage's Suffolk*, vol. i. p. 140.) In another sense (synonymously with *tableau*, Fr.), the word *table* denoted a painted surface, or one ornamented with sculpture, or carving, in low relief, or with decorations of gold or silver. (See *Whitaker's Richmondshire*, vol. i. p. 424.) The word *tablet* literally signifies a flat surface of small extent (see **ENTABLATURE**): thus, a *monumental tablet* is gene-

rally a slab of marble, or stone, with a commemorative inscription. Mr. Rickman applies it to a projecting moulding, or string-course, in any part of a building. According to him, the basements of churches consist of one or more *tablets*, or mouldings, of different outlines; the labels, or drip-stones of doorways and windows, and the cornice, or moulding at the top of a building, he also terms *tablets*. (*Attempt, &c.*, 4th edit. p. 42.)

The common article of furniture called a *table*, is, from its nature, necessarily of great antiquity. Strutt (*Manners and Customs*, pl. 16) has represented several Anglo-Saxon tables; and, in *Shaw's Anc. Furniture*, are some interesting specimens, executed between the times of King Henry the Eighth and Queen Anne. One of the most ancient in the kingdom is that in the chapter-house of Salisbury Cathedral; formed, probably, about 1275. Tables were generally called "*bordes*;" and, indeed, were, in many instances, nothing but planks laid across tressels fastened to the floor. Numerous substantial oak tables remain in the halls of mansions of the Tudor era. Some tables of the same period admitted of being partly folded up, by means of hinges. A round table, of the sixteenth century, with a pillar and claws, is represented in *Willemin's Mon. Français*. Tables were often covered with embroidery of the richest description, as well as with tapestry and Turkey carpets; and, when one was placed on the high dais, and two others below, they were said to be arranged *banquet-wise*. (*Hunt's Exemplars of Tudor Arch.*, pp. 121, 146.)

**TABLINUM**, Lat., an apartment in an ancient Roman house for manuscripts, records, &c.

**TÆNIA, TENIA**, Lat., a band (see **BANDLET**); applied, in particular, to the narrow moulding between the architrave and the frieze of the Doric entablature.

**TALLIAGE**, a rate, or tax, levied by the king on his barons, knights, and burgesses; or by a baron, or knight, on his customary tenants. Freedom from talliage was often the reward of a service rendered to the monarch.

**TALLY**, *tallia*, low Lat., from *talian*, *tællan*, Sax., to account; or from *tailler*, Fr., to cut; a piece of wood longitudinally

split into two parts, and cut with certain notches, or indentations, to indicate sums of money. The two being separated, correspond with, and form a check upon each other. Formerly the accounts of the Exchequer of England were kept in this manner.

**TALON**, Fr., the heel; the same as the ogee moulding, or cyma reversa. (See **ASTRAGAL**, **CYMA**, and **OGE**.)

**TAMBOUR**, **DRUM**, and **VASE**, are names applied indifferently to the central part, or main bulk of the Corinthian and Composite capitals; also to a portion of a cupola.

**TAPER** (**PASCHAL**). (See **PASCHAL**.)

**TAPESTRY**, *tapes*, Lat., *tapiserie*, Fr., *tapiz*, Sp., *tappezzaria*, It.; a material woven of wool and silk, enriched with threads of gold and silver, and arranged in different ornamental patterns. The use of tapestry is traced to a very early age in the East. By the Persians, or Babylonians, it was introduced to the notice of the Greeks. At Bayeux, in Normandy, is the most celebrated piece of tapestry in Europe. It consists of a large roll, 212 feet long, by 18 inches broad, and contains representations of several events connected with the Norman conquest of England. It is traditionally said to be of coeval date with that event, and its information on costume and similar subjects is exceedingly valuable. See full accounts of it in the *Archæologia*, by Charles Stothard, vol. xix.; *Turner's Tour in Normandy*, vol. ii. pp. 234-242; and an *Historical Account of the Tapestry Worked by Queen Matilda*, Saint Lo., 12mo. 1827. But there is no valid ground for attributing this tapestry to Matilda, nor any proof of its existence prior to the early part of the thirteenth century. In the fourteenth century tapestry was first introduced in England. A writ "*de inquirendo de mysterâ Tapiciorum*," was issued by Edward III. so early as 1344; and, in 1398, the celebrated set of "*arras hangings*," at Warwick Castle, are mentioned. *Hangings* was the universal name for tapestry; and the appellation *arras* arose from the town of that name, in Flanders, being celebrated for its manufacture of tapestry. Large quantities were imported from thence into England. The splendour of this species of manufacture is repeatedly noticed. The finest sort consisted of silk and gold

threads, and was called "*baudekyn*." Some varieties appear to have been flowered damask. Common cloth, or canvass, painted in oil, or in resinous size, was employed in some apartments; and, subsequently, leather embossed with gold, and coloured devices. Walls of rooms were often left in a rough state, the tapestry being hung loosely on projecting frames, or nails, and extending from the ceiling to the floor. The east end of the choir of Westminster Abbey Church; the great halls at Eltham, Westminster, and Coventry; the castles of Nottingham, Windsor, Berkeley, &c., contained specimens of ancient tapestry. For more ample information on this subject than can be introduced here, see *Warton's Hist. of English Poetry*, edit. 1824, vol. ii. p. 42; *Walpole's Anecdotes of Painting*, Dallaway's edit., vol. ii. p. 49; *Dallaway's Engl. Arch.*, edit. 1833, pp. 330, 386; *Hunt's Exemplars of Tudor Arch.*, pp. 110-118; *Gage's Hengrave*, pp. 25-33; *Nicolas's Testamenta Vetusta*, pp. 227-229; *Shaw's Ancient Furniture*, p. 9; *Nares's Glossary*; *Ellis's Orig. Letters*, vol. ii. p. 15; *Brayley and Neale's Westm. Abbey*, vol. ii. pp. 45, 272; and *Pine's Illustrations and Account of the Tapestry of the House of Lords, London*, folio, 1753.

**TELAMONES**, the same as ATLANTES (which see).

**TEMPLE**, *templum*, Lat., *temple*, Fr., *templo*, Sp., *tempio*, It.; a building appropriated to religious worship. The Celtic temples were generally circles of rude stones, similar to those of Avebury and Stonehenge. (See **STONEHENGE**.) Those of Egypt were formed by massive walls and columns, and enclosed one, two, or more open courts, or areas. The temples of the Greeks were varied in form, size, and decoration, and have received different denominations accordingly. When the oblong cella, which forms the main part of a Greek temple, was ornamented at one end by columns placed between antæ, or end pilasters, it was called a *temple-in-antis*; if it had a perfect portico at one end, it was termed *prostyle*; when a similar portico was added at the rear, the temple was *amphi-prostyle*; and, when it was entirely surrounded by columns, *peripteral*. The absence of columns along the sides, or flanks, produces an *apteral temple*. When a temple was surrounded by two rows of columns, it is said to be *dipteral*;

and *pseudo-dipteral* is its appellation when the cell has space for a second range of columns, although they are absent. In a *pseudo-peripteral* temple the columns of the sides, or flanks, are not detached from the wall of the building. Temples left open to the air were called *hypæthral*; and those which were covered in, *cleithral*. Besides these terms, temples as well as porticos, are named according to the number of columns at each end; as *tetrastyle*, *hexastyle*, *octostyle*, &c. Those buildings in which the columns are set very close together, are called *pycnostyle*; the *stylistic* arrangement of columns admits of wider intercolumniations; and the *diastyle* of still wider. *Areostyle* is applied to buildings in which the columns are very wide apart. To each of these five varieties Vitruvius arbitrarily assigns fixed and determinate proportions. For further remarks on the parts and details of Grecian temples, see the articles CELL, COLUMN, ENTABLATURE, NAOS, OPISTHODOMUS, PORTICO, ROOF, TILE, &c. The Romans frequently built circular temples; as those of Vesta, at Tivoli, and at Rome.

Amongst the early Christians, the word *temple*, from its association with Pagan rites, was disused; but the Temple of Solomon, at Jerusalem, was succeeded by a church of the Holy Sepulchre, which was occasionally called *the Temple*; and a sect of military devotees, leagued together for its protection, termed themselves *Knights' Templars*; whilst their principal churches were called *temples*. Hence we have still the *Temple Church*, in London. Heathen temples, if well built, were directed, by Pope Gregory, to be converted into Christian churches; and several of them, in Italy, appear to have been so altered. For further observations, see *Whitaker's Manchester*; *Bingham's Orig. Eccles.*, b. viii. c. i.; and *Staveley's Hist. of Churches*, p. 70. In *Durand's Parallèle des Edifices*, pls. i. to vi., are elevations, plans, and sections of the principal Egyptian, Grecian, and Roman temples.

**TENEMENT**, *tenementum*, low Lat., from *teneo*, Lat., to hold; a house, or place of residence.

**TEOCALLI**, a name given to the pyramidal buildings erected by the ancient inhabitants of Mexico. (See PYRAMID.)

**TERMINATION.** the name of that extremity of a Roman temple which contained the *apud sacra*.

**TERM, TERMINUS.** a perfect widening towards the top, where it merges into a line; the whole called a *terminal figure*.

**TERRA, Lat.** *terra*, *terra*, Gr., a circle of tile: one of the most classical pieces of brick, stone, or composition forming part of an ancient Roman house, or terminated pavement. Varron mentions *terre* and *terre* as the names of the fragments so used; with respect to the difference between which antiquaries have differed in opinion, see *Lewis's Woodchester*, p. 4; also *Mosaic and Pavement*.

**TESTER, TESTON, TESTON,** from the old French *teste*, now *spécie tête*, the head; *testa*, Ital.: a flat canopy over a chair of state, a bed, a pulpit, or a tomb. The canopy over Queen Eleanor's tomb, at Westminster, is called a *tester* in old documents: and that over Edward the Black Prince's tomb, at Canterbury, is termed *capit*; from *caput*, Lat., the head. *Teston*, or *testoire*, both in France and England, denoted a silver coin, stamped with the head of the reigning monarch: and *testière*, a piece of armour for the head of a horse.

**TETRASTON,** *τετρα*, Gr., four, and *στον*, a portico; a court-yard with porticos, or open colonnades on each of its four sides.

**TETRASTYLE,** *τετρα*, Gr., four, and *στυλ*, a column. (See *Pontico*, and *Temple*.)

**TEXIER (Jean)**, one of the latest practitioners of Pointed Architecture in France. Between the years 1506 and 1514, he erected one of the spires of the cathedral of Chartres.—*Whittington's Hist. Surr.*, p. 230.

**THACK, THACK-TILE.** (See *THATCH*.)

**THATCH, Thac**, Sax., *thecan*, to cover; *tego*, Lat., *cheume*, Fr.; straw, or reeds, employed for covering the roofs of buildings. The common name for it was formerly *thack*; whence tiles, or slates, used for covering roofs, were corruptly called *thack-tiles*; and the persons employed in roofing, *tylle-thakkers*. Katherine Sinclair, Lady Seton, is recorded as having added to Seton Church an aisle which was "*theibet with stane*."—*Grose's Antiqs. of Scotland*, vol. i.

**THEATRE**, English and Fr., *θεατρον*, Gr., from *θεαμαι*, to behold;

*theatrum*, Lat.; a place, or building, for the representation of shows, spectacles, and dramatic performances. Many of the theatres of the Greeks and Romans appear to have been magnificent and important edifices; and the remains of a number of them are still to be traced in Greece, Italy, Sicily, France, &c. (See AMPHITHEATRE and ECHEA; *Pococke's Description of the East*; *Stuart's Athens*, vols. ii. iii. iv.; *Chandler's Travels*, &c.) In England, sacred dramas, or mysteries, were represented, at an early period, in the open air, and in the precincts of convents. Subsequently, profane subjects were exhibited before the monarchs and nobility in the great halls of palaces and mansions; and, in the sixteenth century, London and Southwark contained several buildings expressly devoted to theatrical purposes. Of those now in London, the best description is to be found in *Brayley's Account of the London Theatres*, 4to.; and *Britton and Pugin's Illustrations of the Public Buildings of London*, 2 vols.

**THERMÆ.** (See BATH.)

**THOKEY, or TOKY** (John), abbot of Gloucester, from 1306 till 1329, built the south aisle of the nave of the abbey church, now the cathedral.—*Britton's Cath. Antiqs., Gloucester*, pp. 20, 56, pls. iv. viii.

**THOLOBATE**, *θολος*, Gr., a cupola, and *κασις*, a base; that part of a building on which a cupola is placed.—*Hosking, in Encyc. Britannica*.

**THOLUS, THOLOS**, *θολος*, Gr., terms applied by Greek writers to a conical chamber, approaching in form, internally, to that of the modern cupola.

**THOMAS OF CANTERBURY**, "master-mason," was employed, in the year 1330, upon St. Stephen's Chapel, Westminster; and, from the manner in which he is mentioned in account rolls of that period, it is probable that he gave the designs for the superstructure of that building.—*Brayley and Britton's Anc. Palace at Westm.*, p. 150; *Smith's Antiqs. of Westm.*, p. 172.

**THORNTON** (John), of Coventry, glazier, contracted with the dean and chapter of York, in 1405, to glaze and paint the east window of the cathedral in three years; for which he was to be paid, at different times, 56*l.* 4*s.* 0*d.* This win-

dow, which is 75 feet high, by 34 feet wide, and filled with painted glass, is minutely delineated in pl. xxv. of *Britton's York Cath.*; in which volume (p. 81), is also an abstract of the above-named contract.

**THORPE** (John), an architect of the end of the sixteenth century, of whom no other account or memorial is preserved than a folio volume of drawings, 280 in number, now in the library of the late Sir John Soane. These consist chiefly of plans, with a few elevations, made either by Thorpe himself, or under his directions. Many of them are designs never executed; some are parts of houses; others, merely diagrams; and amongst them are plans of several of the principal palaces and mansions of the period, which appear to have been the original designs of this architect. Amongst the latter, are Buckhurst House, Sussex; Copthall Hall, Essex; Wollaton Hall, Nottinghamshire (in the erection of which both Thorpe and Smithson were concerned:—see **SMITHSON**); Burleigh House, Northamptonshire; Holland House, Kensington; Longford Castle, Wiltshire; Audley End, Essex; Hatfield Lodge; Ampthill Old House, “enlarged per J. Thorpe;” and old Somerset House, London. That Thorpe practised as an architect in Paris, and that he was probably a son-in-law of Sir T. Lake, has been gathered from the contents of this volume. (See *Walpole's Anecdotes, by Dalway*, vol. i. pp. 329–336.) As to his presumed identity with the architect called John of Padua, see **PADUA**.

**THRESHOLD**, *ðærƿeald*, Sax., *thürschwelle*, Ger., (“from *thresh-wold*, Sax., the *wold*, or *wood*, forming the *tread*, or step, under a door, or gate,” *Booth's Anal. Dict.*, 163); a door-sill; the plank, piece of stone, or timber, beneath a door of entrance to a house. (See **SILL**.)

**THRONE**, *θρονος*, Gr., from *θρόω*, to sit; *thronus*, Lat., *trône*, Fr.; literally, a seat; in its ordinary application, denotes the elevated, or ornamented chair of state for a bishop, monarch, or chief magistrate. It is evident from ancient writings, that a bishop's throne was placed in his *cathedral* in the very earliest ages of Christianity. Its situation was different in particular churches; sometimes being immediately behind the altar, and, at others, against the south wall of the choir. (See **APsis-GRADATA**, and **SEAT**; and *Bingham's Orig.*



*Eccles.*, b. viii. c. vi. sec. x.) In that part of Canterbury Cathedral called Becket's Crown, is an ancient stone chair, in which the successive archbishops have been respectively enthroned; and, on the south side of the choirs of Salisbury, Wells, Exeter, and many other cathedrals, are seats of wood, or stone, with elaborately carved open-work canopies, forming thrones for the bishops. (See *Britton's Cath. Antiqs.*, *Canterbury*, pl. xiv.; *Salisbury*, pl. xiii.; *Wells*, pl. xv.; and *Exeter*, pl. xi.) By Greek writers, the bishop's throne was called *βημα*, or the tribunal; and, by Latin authors, *sedes* and *cathedra*; whence are derived the terms *bema*, applied to the chancel; *see*, to the diocese of a bishop; and *cathedral*, to the church where his seat is fixed. (*Bingham*, *ut sup.*; see also *Whitaker's Anc. Cath. of Cornwall*, i. 214; *Willis's Survey of Caths.*, ii. 335, &c.)

**THROUGH** (pronounced *thruff*), **THOROUGH-STONE**, a *perpent*, or stone reaching through the entire thickness of a wall (see **PERPENT**); also, a tomb, or monument; the lid of a stone coffin; a tomb-stone;—a north-country word. "Over the midst of the said vault did lie a fine *through*, and at each side of the stone it was open, through which were cast the bones of the monks whose graves were opened for other monks to lie in." (*Davies's Ancient Rites of Durham Cath.*, p. 76.) "Several grave-stones of blue marble, and other *through-stones*, that lay upon the priors and the monks." (*Ibid.*, p. 78; see also p. 58.)

**THROUGH-CARVED WORK**, open-work of wood, or stone, in which the carving pierces entirely through the substance. "The forepart of the Almeries was *through-carv'd work*, to admit air to the towells." (*Davies's Anc. Rites, &c.*, p. 92.)

**THURIBLE**, **THURIBULUM**, from *thus*, *thuris*, Lat., frankincense; a censer, or vase, for burning incense in. Specimens have been frequently found in barrows, and in other ancient tombs.

**TIE**, *τιαν*, Sax., to bind; a beam, or chain, binding together two bodies which have a tendency to diverge from each other. The *tie-beam*, in a roof, is the horizontal beam connecting the lower extremities of the rafters. Woods observes that, in the churches of Milan, the two sides of all

the arches are connected with each other by iron bars, or ties. (*Letters of an Architect*, i. 211.)

**TIERCERON**, **TIERCERET**, the name anciently given by architects, in France, to one of the subordinate ribs of a groined vault. — *Willis's Arch. of the Middle Ages*, p. 83.

**TIKEHULL**, or **TYKULL** (Nicholas de), Clerk, was appointed, in 1307, by the treasurer of King Edward I., to keep the accounts of the royal works at the ancient palace and mews, Westminster. His account roll is now in the possession of Sir Thomas Phillipps. (See extracts in *Brayley and Britton's Anc. Palace at Westm.*, p. 109.)

**TILE**, **TYLE**, *tegula*, Sax., *tegula*, Lat.; a thin piece, or plate, of baked clay, or other material, used for the external covering of a roof. The roof of the temple at Ecbatana was covered with plates of silver; and the Pantheon, at Rome, is described to have had tiles of gilt bronze. The latter material was formerly used in important edifices, and is said to have presented a singularly beautiful appearance. The Greek temples had tiles either of marble, or baked earth; the joints of which were protected by others of a curved form, running, at regular intervals, from the ridge of the roof to the eaves, where they were terminated by a series of elevated ornaments, called *antefixa*. A range of similar ornaments frequently crowned the ridge also. (See **STELE**.) In the old churches of Lombardy, curved tiles were generally used, and in various ways: and they still prevail throughout Italy. (See *Hope's Hist. of Arch.*, pls. 9, 39; *D'Agincourt's Architecture*, pls. 20, 22; *Whittington's Hist. Surv.*, p. 226; and *Woods's Letters of an Arch.*, vol. ii. p. 237.) In England, thatch, shingles, slates, and lead, were formerly extensively used for covering roofs. Some of the conventual buildings, however, at Shrewsbury, Chester, Oxford, and elsewhere, and many interesting old mansions, were *tiled*. The following passages, amongst many others, may be cited in evidence of the employment of tiles in England. In the reign of Richard I., the houses of London were ordered to be slated, or covered with "*brent tile*," instead of straw. *Chaucer's Dream* contains the lines,

" Upon my chambre rofe without,  
Upon the *tyles* over al about ;"

and, in one of the *Paston Letters*, under the date of 1472, is the following passage:—"an of the fayrest chambers of the Fryars (the White Friary at Norwich) stondyth half uncovered for defaulte of *tylle*, for here is non to get for no money." (*Fenn's Paston Letters*, vol. iv.) The old mansion at Beddington, Surrey, still retains some ornamented *crest-tiles*. (See *Hunt's Exemplars of Tudor Arch.*, pp. 10, 69; *Whitaker's Manchester*; *Owen and Blakeway's Shrewsbury*, vol. ii. p. 56; also CREST-TILE and RIDGE.) *Tiles for floors*, both glazed and unglazed, have been mentioned in the articles MOSAIC, PAVEMENT, POINTELL, &c. Some beautifully ornamented specimens, from Malmesbury Abbey Church, are engraved in the *Gentleman's Magazine*, vol. viii. new series, p. 572; and, for other information respecting their prices, &c., the reader is referred to *Nicolas's Test. Vet.*, pp. 267, 610; *Lord Henniker's Letters on Norman Tiles*; and the articles BRICK and THATCH. The Roman bricks are often called Roman tiles; and bricks in general were called tiles in old documents.

**TIMBER**, *timber*, Sax., from *timbran*, to build; properly denotes all such wood, either growing or when cut down, as is adapted for purposes of building. Also a single piece of wood similarly employed; as one of the *timbers* of a roof, or floor. Of all building materials, wood, as timber, has been the most universally employed. The primitive wooden hut of the original colonists of Greece is said to have been the model from which its temples were executed in marble. There seems no reason to doubt that the Anglo-Saxons employed the produce of the British forests in the construction of nearly all their houses and churches, and that British timber was almost exclusively used till the destruction of forests in the time of Henry VIII. The gradual progress in the art of building with timber is a subject of which a judicious account is a desideratum. Mr. Whitaker (*Hist. of Whalley*, p. 473) has printed a few notices respecting it; and others will be found in *Harrison's Description of England* (quoted, with additional remarks, in *Hunt's Exemplars*, pp. 40, 88); *Britton's Arch. Antiqs.*, vol. ii. p. 86; *Dalway's Engl. Arch.*, p. 370, edit. 1833, &c.

Many good examples of timber-framed houses remain in

Salisbury, Chester, Worcester, Shrewsbury, Coventry, Gloucester, Hereford, Leominster, and in other old English towns. In France, Germany, Switzerland, and other parts of Europe, many old timber houses and public buildings of the same material remain. (See *Britton's Picturesque Antiquities*; also, GABLE, ROOF, SCREEN, STAIRCASE, PANEL, WAINSCOT, &c.)

**TOFT**, *tofta*, *toftum*, low Lat., "a messuage, or rather a place where a messuage hath stood." (*Cowel's Law Dict.*, folio, 1727.) The latter is the most usual, and almost the only sense in which the word occurs in old writings.

**TOMB**, *τυμβος*, Gr., a grave, or place for the interment of a human body; including, also, any commemorative monument raised over such place. The word tomb embraces every variety of grave and sepulchral monument, from the barrow, or tumulus, and cromlech, of the Britons, or Celts; the rock excavations of Egypt and Arabia-Petræa; and the plain sarcophagus of the Greeks; to the sumptuous mausoleum of the Romans, and the elaborate monumental chapel of the Christian kings and prelates. The subject of Celtic and Roman tombs, with the urns and other articles found in them, although exceedingly interesting, must be excluded from the limits of the present work. For ample information on such particulars, *Hoare's Ancient Wiltshire*, 2 vols. folio, *Archæologia*, and *Gough's Sep. Mon.*, may be consulted. In England, the earliest tombs of an architectural character are, in fact, stone coffins, the lids of which were either flat, or shaped *en dos d'âne*; sculptured with crosses, foliage, or a full length human figure; and diminishing in width from the head to the feet. At an early date, tombs of this description are found within the substance of a church wall, and arched over. Subsequently, they were attached by only one of their sides to the wall, and the human figure, or effigy, was more boldly sculptured; so, indeed, as to be almost independent of the slab on which it was placed, and to bear some resemblance to the deceased individual, whether monarch, warrior, or ecclesiastic. In the reign of Edward I., the sides of tombs were first ornamented with niches, containing statues and shields. Altar, or table-tombs, with effigies, beneath a pyramidal canopy, or a flat tester, pre-

vailed through the whole of the fourteenth century. In the next century, the forms of tombs were very similar, their sides being frequently panelled; and, occasionally, an altar-tomb was enclosed by an open-work screen, forming a monumental chapel, which, if it contained the remains of a sanctified individual, was called a shrine. To give a list, even of a small number, of each of these varieties, would extend this article too far. In the appendix to *Britton's Chronological History of Anc. Architecture*, such a list is given; and examples of *each* sort are engraved in *Bloxham's Monumental Arch.*, and in *Gough's Sepulch. Mon.*

For further details, see the works above mentioned, with *Durand's Parallèle des Edifices*, pls. 19, 20; *Weever's Funeral Monuments*; *Peck's Desiderata Curiosa*; and *Stothard's Monumental Effigies*; and, in this Dictionary, the words BARROW, BRASS, BUSTUM, CENOTAPH, CIPPUS, COFFIN, CROMLECH, DOS D'ÂNE, EFFIGY, MAUSOLEUM, MONUMENT, PYRAMID, SARCOPHAGUS, SEPULCHRE, SEPULCHRAL CHAPEL, SHRINE, TUMULUS, &c.

**TONGUE**, a name given to an ornament which, alternately with an egg-shaped figure, adorns the moulding called the echinus. Its form is that of a straight line, with a barbed point; whence it is fancifully said to resemble the *tongue* of a serpent. From its form, it is also sometimes called an anchor; and the echinus, an *egg-and-tongue*, or *egg-and-anchor*. (See **ECHINUS**.)

**TOOTH-MOULDING**, **TOOTHED-ORNAMENT**, the same as **DOG-TOOTH**, which see. (*Rickman's Attempt*, &c., p. 70, pl. xii. fig. 10, 4th edit.; and **PLATE I.** of **BOSSSES**, fig. 1.)

**TOPH-STONE**, **TUF**, **TUFA**, a light porous stone, often used for filling up the spaces between the ribs of an arched roof.

**TORCHIATOR** occurs in the accounts for building St. Stephen's Chapel, as an addition to the name of John Shiel: probably it denotes *plasterer*; from *torchis*, Fr., signifying any kind of coarse mortar; as clay mixed with straw. *Mur de torchis* denotes a mud-wall.—*Brayley and Britton's Anc. Palace at Westm.*, p. 123.

**TORREGIANO** (Pietro), or *Peter Torrysany*, celebrated as a modeller and sculptor, was born in Florence about the year

1470. He is supposed to have arrived in England about 1512, in which year he covenanted to execute the tomb of King Henry VII., in the chapel at Westminster, for 1500*l*. This monument is of black marble, the effigies of the king and queen, and the alto-relievos and other decorations on its sides, being of gilt copper. In the agreement for this tomb, he is called a "*payntor*." In 1516, Torregiano entered into another agreement, to make an altar and some images for different parts of Henry the Seventh's Chapel; and, in 1518, a third, for erecting an intended tomb for Henry VIII. and his queen, Catherine. In the latter agreement, he is styled a "*graver*." A model of the head of Henry VII., formerly at Strawberry Hill, and presumed, by Walpole, to be the work of Torregiano, is represented in *Carter's Anc. Sculp. and Painting*. Vertue assumes that this artist also designed the tomb and effigy of Margaret, Countess of Richmond, mother of Henry the Seventh, in Henry the Seventh's Chapel; and also that of Dr. Young, in the Rolls Chapel, London. Many inferior works in marble, brass, and wood, are said to have been executed by Torregiano during his stay in England. (See *Brayley and Neale's Westm. Abbey*, vol. i. pp. 54-59, 70; and *Walpole's Anecdotes*, by *Dallaway*, vol. i. pp. 85, 171-176.)

**TORUS**, Lat., a protuberance, or swelling (*τοπος*, Gr., a rope); a bold convex moulding occurring in the bases of columns. It is larger than the *astragal*, and nearly corresponds with the *boltel* of Pointed architecture. (See **ASTRAGAL**, and **BOWTELL**.)

**TOUCH-STONE**, a black, smooth stone, or marble; so called from its employment in testing the quality of the precious metals, by the marks they leave when rubbed upon its surface. This sort of marble was extensively used in the sixteenth and seventeenth centuries for tombs. Henry the Seventh's will directed that his tomb should be made "of stone called *touche*." (*Brayley and Neale's Westm. Abbey*, vol. i. p. 7.)

**TOWER**, *τοπος*, Gr., *turris*, Lat., *twr*, Welsh, *thurm*, Ger., *tour*, Fr., *torre*, Ital.; a lofty narrow building, either insulated, or forming part of a church, castle, or other edifice. The

Anglo-Saxon *Tor*, still retained, both singly and in combination with other words, means a tower, a rock, a high scarre, or a hill. Hence, says Somner, "the *tor* by Glastonbury, and divers in Cheshire, and elsewhere." Chaucer, in the *Romance of the Rose*, says :

" At every corner of this wall  
Was set a *towr* full principall ;"

and Robert of Gloucester has " the *toures* of the cyte that in his warde were."

The word *tower* properly applies to any large building whose height exceeds its width. A *spire* is a pyramidal member, frequently forming the summit of a church-tower. A *steeple* is a tower with its surmounting spire ; as that at Stamford (PLATE OF TOWERS, fig. 11). A *turret* is a circular, square, or multangular building, attached to the angle of a church, the side of a tower, or in other situations, and usually appropriated to stairs. A *pinnacle* is a small, solid spire, crowning a buttress, or rising above and growing out of a parapet. Pinnacles at the angles of towers, are often termed turrets.

From the earliest ages, lofty buildings, or towers, have been raised ; and men have endeavoured continually to achieve marvellous works in this class of architectural design. The *Tower of Babel* is referred to in the Bible as a daring and eccentric design, and as a satire on the arrogance and presumption of man. It appears to have been a kind of pyramid ; but its dimensions are uncertain, — "different authorities making it range from a furlong to five thousand miles in height." (*Pictorial Bible*, i. 25, where there are some learned remarks on this singular edifice ; see, also, *Porter's Travels*, ii. 322.)

Amongst towers are included the *minarets* of sacred Mohammedan buildings ; the lofty bell-towers of Moscow, and other Russian cities ; the round, or pillar-towers of India and Ireland, and those of certain churches in Norfolk, Suffolk, Essex, and other parts of England ; the square and octagonal towers at the west ends and centres of churches, in England and on the Continent ; the massive keeps and gate-towers of castles and mansions ; the *peels*, as they are locally termed, of Scottish fortresses ; the *pagodas* of India

and China; the *pharos*, the *campanile*, and a great variety of similar buildings. See those words respectively.

The ancient *round*, or *pillar-towers*, may be considered a peculiar class. Those of India, and of Mohammedan nations, are often employed for religious observances: those of Ireland are mostly of very remote date and obscure application. The Rev. Dr. Ledwich, in his *Antiqs. of Ireland*, 4to.; King, in *Mun. Antiq.*, vol. iv.; Colonel Montmorency, in his *Essay on Round Towers*, 8vo.; Miss Beaufort, in the *Transactions of the Royal Irish Academy*; and Sir R. C. Hoare, in his *Tour in Ireland*, 8vo.; have all published accounts, and their opinions respecting the purposes, of the round towers of Ireland. Of those in the eastern counties of England, which are much less ancient than has been supposed, the best account, with correct views, is given by J. Gage, in the *Archæologia*, vol. xxiii.

In Christian architecture, the forms, proportions, and details of towers were greatly varied. Their usual situation was at the west end of churches; where, in some large buildings, *two* towers were placed, with a third at the centre of the church; as Durham, Wells, Lichfield, &c. Exeter Cathedral has a tower at the end of each transept. Spires were mostly octagonal, and sometimes elevated to eight times the diameter of their bases. They were frequently of wood, covered with lead. In the fourteenth century, their angles were purflled with crockets, and connected by arch buttresses with the pinnacles at the angles of the tower beneath. This beautiful arrangement is seen in the churches of Louth, and Newcastle-upon-Tyne.

Towers were generally flanked by large buttresses at each angle, and had, in their principal face, a doorway, with a large window above, and smaller ones still higher, with numerous string-courses, arcades, and other decorations. At the lower part of the spire the tower generally terminated in an ornamental parapet, and had pinnacles at each angle. In the later periods, *lanterns*, as in figs. 16 and 18, **PLATE OF TOWERS**, supplied the place of spires.

Amongst the most interesting of castellated towers, may be mentioned those of Conisborough, Hedingham, London, Rochester, York, and Warwick. (See **CASTLE**, and **KEEP**.)

The circular *campanile*, or bell-tower, of *Pisa*; the church-



tower of *Saragossa*, in Spain ; and two of the baronial towers at *Bologna* ; all interesting in themselves, are remarkable for being considerably out of the perpendicular. The *Giralda*, or tower of the cathedral, at *Seville*, may be alluded to as an interesting specimen of Moorish, and Christian architecture. The towers and spires of Strasburg, Antwerp, and St. Stephens, Vienna, are amongst the most celebrated in the world. Those on the town-halls of Bruges, Brussels, Ghent, and Arras, are very lofty, profusely ornamented, and most truly interesting in design and masonic execution. Had that of Cologne Cathedral been finished, as designed by the architect, it would have surpassed all others in beauty, intricacy, and richness of detail.

The eighteen towers represented in the PLATE may be briefly described as follows : and it is hoped they will afford to the student some useful hints towards the history and characteristics of such buildings. Fig. 1. is an Irish round-tower, copied from *Montmorency's Essay on the Irish Pillar tower*. Its doorway, at a considerable height from the ground, and its pyramidal form, serve as an example of the generality of such towers. 2. is one of two round towers situated about a mile from the town of *Bhaugulpore*, in *India*. Its singular analogy to the round towers of Ireland is noticed by Lord Valentia (*Travels in India*, i. 85.), who states that it is regarded as holy, but that its original destination is unknown. 3. represents a tower called the *Cootub Minar*, about twelve miles from *Delhi* ; one of the finest architectural objects in Hindostan. It is formed chiefly of red stone, with black and white marble, near the top. A winding staircase leads to the summit. Its circumference near the ground is about 140 feet, and its present height (it having originally been more lofty) is nearly 240 feet. This tower is supposed to have been built in the early part of the 13th century, but its appropriation is uncertain. 4. is a pharos (see PHAROS), or octagonal tower in *Dover Castle*, Kent. It is constructed with Roman bricks, and was probably the work of the Romans during their dominion in Britain. 5. the western tower and staircase turret of *Brixworth Church*, Northamptonshire ; built also of Roman bricks, and possibly of Roman workmanship. The spire and window are of much later date. (See *Arch. Antiqs.* vol. v.) 6. round tower attached to the

church of *Little Saxam*, Suffolk (See *Archæ.* xxiii. 16.) The string-course and openings are of decided Anglo-Norman character. 7. *Tower Gate-house, Bury St. Edmunds*, built about 1121, and exhibiting some analogy to Roman designs. 8. Western tower of *Earl's Barton Church*, Northamptonshire, of acknowledged Anglo-Saxon design and execution. 9. Central tower of *Oxford Cathedral*: the lower story probably about 1140, and the remainder, including the spire, about 1200. 10. Circular tower and octagonal spire, attached to *Welford Church*, Gloucestershire: about the beginning of the 13th century. 11. Tower and spire of *St. Mary's Church, Stamford*, Lincolnshire: latter part of the 13th century. 12. Tower and spire of *Bloxham Church*, Oxfordshire, said to have been built by Cardinal Wolsey. The height of this steeple is 195 feet. 13. Steeple of *St. Mary's Church*, Oxford, built in the reign of Edward II. 14. Tower and spire at the west end of *Freiburg Minster*, in Germany: remarkable for its graceful form, and the elaborate open-work of the spire, the latter resembling those of Strasburg, and Burgos. 15. Octagonal tower at the west end of *Sancton Church*, Yorkshire. 16. Square tower, and octagonal lantern, at *Fotheringhay Church*, Northamptonshire; built by William Horwood, free-mason, about 1434. 17. Tower of *St. Neot's Church*, Huntingdonshire; about 1507. 18. Upper part of the tower of *Boston Church*, Lincolnshire, erected in the fourteenth century; the whole height being 262 feet.

It would be gratifying and useful to have correct accounts and sections of the loftiest and most remarkable towers in the world, as respects their heights and other dimensions, with the thicknesses of their walls, and constructive peculiarities. Few things are more perplexing than the discrepancies of different authors on these subjects. When we reflect on the many efforts made to ascertain the real altitude of the Great Pyramid, and the height and declination of the spire of Salisbury Cathedral, we cease to be surprised at the figures that are printed by heedless writers, as shewing the real and comparative heights of lofty towers. When the author of this volume prepared a series of comparative elevations of some of those buildings (first suggested by Mr. J. A. Repton, and drawn by Mr. T. Clarke, and by him pub-

lished without the author's consent), he found it impossible to ascertain the precise heights of any of the ancient buildings there shewn; and was, consequently, compelled to adopt that authority, which seemed to be the most probable, and which appeared to have been obtained with the greatest care. At the end of *Moller's Memorials of German Gothic Architecture*, translated by W. H. Leeds, is the following "comparative view of the heights of some remarkable spires," &c., in which some pains are said to have been taken to ensure accuracy. It is inserted as an appropriate addition to this article:—

	Eng. feet.
Old St. Paul's (London), extreme height of spire . . .	534
Louvain, central spire of the town-house (now removed)	533
Ulm Cathedral, as intended . . . . .	491
Strasburg Cathedral . . . . .	474
Vienna, and St. Martin's, Lanshut . . . . .	465
Salisbury Cathedral . . . . .	410
Freiburg . . . . .	380
Brussels, tower of the town-house . . . . .	364
Antwerp . . . . .	360
Notre-dame, Munich . . . . .	350
Moorish tower, Seville . . . . .	350
Mechlin, or Malines (original design) . . . . .	348

For additional information on towers and spires, see the articles ARX, BACCA, BARTIZAN, BELVEDERE, BROACH, CAMBA, CAMPANILE, CLOCHER, CLOGHEAD, PHAROS, PYRAMID, STEEPLE, and SPIRE.

**TOWN**, from *تون*, Sax., any enclosure; as a garden (*leac-tun*, leek-town, a herbary), or an enclosed, or fortified assemblage of houses: the word signified, originally, a walled, or fortified place, but now denotes any collection of houses too large to be termed a village, and differing from a city, chiefly in not being, nor ever having been, the see, or seat, of a bishop.

**TOWN-HALL**, **TOWN-HOUSE**, *hotel de ville*, Fr., *palazzo publico*, Ital., *stadthaus*, Ger.; a building in which the public business of a town or city is transacted, and which is sometimes the residence of its chief magistrate. The once opulent commercial towns on the Continent had most of them magnificent buildings of this description. Lombardy and other parts of Italy present, according to Mr. Hope, the most ancient of

these edifices, being generally semicircular, or early pointed; whilst those of Germany, the next in date, present specimens of pure and beautiful pointed architecture: those of Belgium are in the cinque-cento style; and those of Holland, in the revived Italian. Of the town-halls of Italy, some good examples remain at Pavia, Ferrara, &c.; those of Bruges, Brussels, Ghent, Louvain, Antwerp, Nuremburg, and Amsterdam, being the principal of the other classes just mentioned. (*Hope's Hist. of Arch.*, pp. 247, 288, 446.) In *Durand's Parallèle des Edifices*, pl. xvii., several of these are represented.

**TRABS, TRABES**, Lat., one of the timbers of a roof; corresponding with the modern wall-plate. In a Christian church, the term appears to have indicated a beam, which succeeded the disuse of the *arcus triumphalis*, and preceded the *statuarium*, or rood-loft; being placed at the junction of the nave with the choir, or chancel. (*Gunn's Inquiry*, p. 146.)

**TRACERY** (*trasser*, or *tracer*, old Fr., to draw, or trace—*Cotgrave*); a modern term denoting the intersecting rib-work in the upper part of a window; also on the surface of a vaulted ceiling, and on walls, doors, panels, canopies of screens, tabernacles, &c. *Trasura* and *intrasura*, in the accounts for St. Stephen's Chapel, mean a pattern, or drawing for workmen to copy. Dr. Plott (*Nat. Hist. of Staffordsh.*, 1686) mentions the *tracery* of a window in Lichfield Cathedral; and Warton adopted the word and gave it currency. The tracery of *windows* is minutely analysed and illustrated in the sixth chapter of *Willis's Arch. of the Middle Ages*. The ramified mullions which constitute tracery, he calls *tracery-bars*; and, according as the surface of these mullions is flat, or convex, he terms the tracery *fillet-tracery*, or *roll-tracery*. The original and legitimate situation of tracery is in the heads of *windows*; and it is evidently derived from the practice of ornamenting the space between the heads of the lights and a label enclosing them, with circles, quatrefoils, and similar figures. (See **PLATE OF WINDOWS**, figs. 14, 18.) In the earlier specimens, the figures are all formed by the same moulding, and touch each other at certain indefinite points only. This is commonly called *geometrical tracery*. Subsequently, the tracery was formed by a number

of principal and subordinate mouldings, arranged in *flowing* lines; and each compartment followed the same curve as the adjoining one; whilst, in the latest periods, the principal mouldings were carried perpendicularly to the summit of the window.

The *tracery of vaulted ceilings* is exemplified in the three accompanying PLATES. For some time, it consisted merely of moulded ribs at each of the groins (as in PLATE I. figs. 1, 10, &c.), but afterwards similar ribs adorned the intermediate surface of the vault (as in PLATE I. figs. 6, 8, and in PLATE II. York Cath., Chap. Ho.) PLATE I. figs. 2 and 4, shews the advance, and PLATE III. the completion, of the ornamental arrangement of ribs on the inner surfaces of roofs. The latter plate exhibits six examples of very beautiful and elaborate tracery; figs. 1, 4, and 6, being of that variety, which, from the manner in which its principal lines radiate from a common centre, is called *fan-tracery*. These specimens are from King's College Chapel, Cambridge; St. George's Chapel, Windsor; and the Dean's Chapel, Canterbury. Henry the Seventh's Chapel, Westminster; and the cloisters of Gloucester Cathedral; and of St. Stephen's Chapel, Westminster, afford other specimens of the same class.

TRACHELIUM, *τραχηλος*, Gr., the neck; the space between the hypotrachelium and the mass of the capital of a Doric, or an Ionic column. (*Hosking*, in *Encyc. Britannica*.)

TRANSEPT, *trans-septum*, Lat., the transverse portion of a cruciform church; that part which is placed between, and extends beyond, those divisions of the building containing the nave and choir. The transept of Durham Cathedral, including its aisle, is marked, in the accompanying GROUND-PLAN, with the letters F G H J M. William of Worcester uses the term "*brachia*," the arms, or "*the cross eele*;" and Leland generally employs the Latin word *transeptum*. Grose calls the transept "*a traverse, or cross*." (See TRAVERSE.) Modern writers generally speak of its two limbs separately, as the *north* and *south transepts*, although they properly form together but one transept. The first church in England which had a transept, or was built in the form of a cross, is recorded to have been that of Rumsey, Hampshire,

erected towards the end of the eleventh century. The measurements of the transepts of the principal English cathedrals are enumerated in the table of dimensions in the article CATHEDRAL.

**TRANSITION STYLE**, a name applied to that class of buildings exhibiting the decline of the semicircular, and the rise of the pointed arch system. Parts of Canterbury Cathedral, Malmesbury Abbey Church, the Temple Church, London, &c. (all of the end of the eleventh, or beginning of the twelfth century), present interesting combinations of pointed arches, with ornaments belonging to the semicircular system.

**TRANSOM, TRANS-SUMMER**, literally, a cross-beam; the horizontal bar, either of wood or stone, which separates the upright divisions of a window from each other: hence the phrase, a *transom-window*. (See WINDOW.) Also, a lintel.

**TRAVERSE**, from *transversus*, Lat., across; a temporary or permanent loft, or gallery of communication, in a church, or other large building. Grose, in describing Elgin Cathedral (*Antiqs. of Scotland*, vol. ii.), calls the transept a "*traverse*, or *cross*;" and Cotgrave defines traverse as follows:—"a house in a street which leans or jutties out further than those that be about it." (*Willson, Gloss. to Pugin's Specimens*.)

**TREASURY**, a building where money and other valuables are kept. An apartment, or small building, so called, appears, to have formed a part of several monastic establishments. "In the west alley of the cloysters . . . is a strong house called *the Treasury*, where all the treasure of the monastical house was deposited, having a strong door, and two locks upon it." (*Davies's Anc. Rites of Durham Cath.*, p. 98.) At Merton College, Oxford, is an old building of stone, still called the treasury. (See OPISTHODOMUS.)

**TREFOIL**, an ornament formed by mouldings so arranged as to resemble the *trefoil*, or three-leaved clover. (See CINQUE-FOIL, QUATREFOIL, CUSP, FOLIATION, &c.)

**TRELLIS, TRELLICE, treillis**, Fr., a gate, or screen, of open work. Davies (*Anc. Rites of Durham Cath.*, p. 49) describes "a *trellice-door*" in one of the ailes: "above the door it was likewise *trelliced*," and "on the height of the said *trellice*

iron spikes were stricken." The *trellice-moulding* is a name sometimes applied to a Norman moulding of diagonal ribs intersecting each other.

**TRIBUNE, TRIBUNAL.** (See APSIS-GRADATA.) The *bema*, or *tribunal*, was one of the names employed by different writers to denote, 1. the ambo, or reading-desk; 2. the altar; 3. the seats, or thrones, for the bishop and presbyters; and 4. the whole space where these were placed. (*Bingham's Orig. Eccles.*, b. viii. c. vi.) (See CHANCEL.)

**TRICLINIUM**, the principal apartment of an ancient Roman house.

**TRIFORIUM**, Lat., the gallery, or open space, between the vaulting and the roof of the aisles of a church; generally lighted by windows in the external wall of the building; and opening to the nave, choir, or transept, over the main arches. It is found only in large churches, and is varied in the arrangement and decorations of its openings in every succeeding system of architecture. Four varieties of triforia are shewn in the PLATES of Compartments of Cathedral Churches; viz. *Durham* (exterior, 6, interior, 7); *Canterbury* (interior, 6); *Salisbury* (exterior, f, interior, d); and *Exeter* (interior, d). Specimens of arcades from the triforia of Salisbury Cathedral and Beverley Minster, are delineated in PLATE II. of ARCADES, figs. 2, 6, and 9. For the use to which the triforium was applied, see the article NUNNERY, and *Whewell's Arch. Notes on German Churches*, p. 90.

**TRIGLYPH**, τρις, Gr., three, and γλῶφη, a channel; a tablet on the Doric frieze, having two angular channels on its face, and a half channel, having the effect of a chamfered edge, at each end. The Doric frieze consists of triglyphs and metopes. (See GLYPH and METOPE.)

**TRIMMER**, in modern practice, denotes a small beam receiving the ends of several joists, and to which they are adjusted, or trimmed. In an account of repairs at the Tower of London (anno 1532), are the words "ij. trymer peces, made and sett up under the ij. wyndowes in the chambre in the kyng's garden;" and in the Plasterer's Contract for Hengrave Hall (dated 1538), are the following passages:—"y<sup>e</sup> chapel to be *seeled* (see SELYNG) w<sup>th</sup> y<sup>e</sup> *tremors*, vj. foote on

heyghte." "The hall to be seelyd, at y<sup>e</sup> dayesse xv. foot of heyghte, w<sup>t</sup> a *tremor* ij. foote brode." The latter seems to imply something similar to a *skirting*. (*Bayley's Hist. of the Tower*, pt. i. app. p. xxii.; *Gage's Hengrave*, p. 42.)

TRIUMPHAL ARCH. (See ARCH, TRIUMPHAL.)

TROCHILUS, the same as SCOTIA (which see).

TROUGH, an incorrect orthography of the word THROUGH. The western aisle of the transept of Chester Cathedral, in a plan executed soon after the suppression of monasteries, is termed the *trough* (through) aisle, from the number of throughs, or gravestones, it contained.—*Lysons's Mag. Brit., Cheshire*, p. 452. (See THROUGH.)

TROWEL-POINT, a triangular indentation in a wall, or string-course; so called from its resembling a pressure from the point of a trowel. It is indicated in PLATE I. of ARCADES, fig. 10, h.

TRUSS, *trousse*, Fr., to strain, support, or keep tight. Thus a *trussed roof* is one which, by means of the tie-beams, rafters, king-posts, &c., is strained, or held together in its proper position: *trussels*, *tressels*, or *trestles*, are legs, or props, to support a table, or other article: a *truss* is a large corbel, or modillion, supporting a mural monument, or any other object, projecting from the face of a wall.

TRYMER. (See TRIMMER.)

TUDOR ARCHITECTURE, or, as it is commonly called, the TUDOR STYLE; that variety of building which prevailed in in England during the reigns of the Tudor family, viz. Henries VII. and VIII., Edward VI., Mary, and Elizabeth. (See PERPENDICULAR STYLE, ELIZABETHAN, &c.)

TUF, TUFAL. (See TOPHSTONE.)

TULLEY (Robert), a monk of the abbey of Gloucester, and afterwards bishop of St. David's, completed the tower of his abbey church. He died in 1482. (*Britton's Cath. Antiq. Gloucester*, p. 27; *Dallaway's Engl. Arch.* ed. 1833, p. 63.)

TUMULUS, Lat. (*tumeo*, to swell); a heap, or mound, of earth. The Celtic and other nations raised tumuli, or, as they are commonly called, *barrows*, of various sizes, over the bodies



of their dead. Of the different varieties of these interesting memorials (of which specimens are abundant in Great Britain), and of their contents, the best account is to be found in the Introduction to the first volume of *Sir Richard Colt Hoare's History of Ancient Wiltshire*. See, also, *Gough's Sepulchral Monuments*, *Douglas's Nenia Britannica*, and *Archæologia*.

**TUNNEL**, a subterranean channel, is a name sometimes applied to a chimney, or flue.

**TURNPIKE, TURNPIKE STAIR**, a winding, or newel staircase. (See **STAIRCASE**.)

**TURRELLUM**, low Lat., a turret. (See *Bayley's Hist. of the Tower*, pt. i. app. p. iii.)

**TURRET**, *turris*, Lat., *tourelle*, Fr., *torrecella*, Ital. and Sp.; a small tower, attached to, and forming part of, another tower, or placed at the angle of a church, or gatehouse. A turret is usually occupied as a staircase; it rises above, and forms an ornamental appendage to the other parts of the building. Sometimes it is crowned with a cupola, and sometimes with a spire, or with pinnacles. (See **TOWER**.)

**TUSCAN ORDER**. (See **ORDER**.)

**TUSSES**. In the contract for Catterick Church, Yorkshire, it is provided, that "the forsaide Richarde sall putte oute *tusses* for the makynge of a Revestery." The Rev. J. Raine, in a note to this contract (p. 9), observes, that the word *tusses* implies "the projecting-stones left in the masonry at proper distances upwards, by which a contemplated building might, in due time, be attached:" and so called from their resemblance to teeth, or *tusks*. *Tushes* is still so used in some parts of England; and the same kind of work is called *toothing* in London.

**TYLLE, TYLLE-THAKKER**. (See **THATCH**, and **TILE**.)

**TYMBRE**, formerly a common term amongst heralds to denote the crest or device upon a helmet. It was also occasionally applied to a bell-turret on the roof of a hall. On the spire of the old kitchen at Stanton-Harcourt, Oxfordshire, is the crest of the family to whom the estate belonged; and it appears to have been a frequent practice to place a family

crest on the summit of a lantern, or bell-turret. (*Willson, Glossary to Pugin's Specimens.*) See TABERNACLE.

**TYMPANUM**, the triangular recessed space enclosed by the cornice of a pediment: in some temples it was entirely plain; in others, enriched with sculpture.

**TYPE, TIPPE.** Under the head of "Plomar's Worke," at the Tower of London, in 1532, is mentioned "the takyng downe of the iiij. *types* upon the great White Tower, and castyng and chasyng of the same iiij. *types*." "The carpentry work of the said *types*," . . . "that is to sey, joyst peces and bolts to the top of them," &c., is said to have been "a chargeable pece of worke to doo;" "hythning of the iiij. *types* with bryckeworke," and "rowghcastyng of those *types*," also occurs. (*Bayley's Hist. of the Tower*, pt. i., app. pp. xix. xxiii. xxvii.)

## U

**UNDERCROFT**, a subterraneous apartment, or crypt. (See CROFT and CRYPT.)

**UNIVERSITY**, an assemblage of colleges, with professors to give instruction to students. (See COLLEGE.) Novices of the monastic times, as students in large schools at present, were sent to the universities to prosecute, or finish, their studies.

**URN**, *urna*, Lat., a vase of common character. Urns are frequently found, of various sizes and patterns, in the burial-places of the ancient Britons: the largest contained human bones and ashes; and the smallest, probably, balsams, or precious ointments. Urns, and similar vessels, of earthenware, metal, and glass, are also found in Roman sepulchres. (See *Hoare's Anc. Wilts, Introd.*, and *Browne's Urne Buriall*, 12mo. 1658; also *Archæologia*, Index, vol. xv.)

## V

**VALLUM**, Lat., a wall, high bank, or bulwark. The walls of Adrian, Agricola, Antoninus Pius, and Severus, were erected to restrain the Picts and Scots from devastating Britain. (See WALL.) The encampments and other earth-works of the ancient Britons and Romans consist chiefly of, or are surrounded by, alternate banks and ditches.

**VAMER.** "The walke under foote, called the *vamer*, to be repayrede w<sup>t</sup> Cane stone by the masons."—(*Bayley's Hist. of the Tower*, pt. i. app. p. ix.)

**VANE.** (See **FANE**, and **PHANE**.)

**VASE**, *vasa*, Lat., an earthen, or metal vessel, used for sacrificial and for various other purposes. The domestic vases of the Greeks and Etruscans were remarkable for the beauty of their forms and decorations. The immense number of ancient vases which have been disinterred from the tombs and tumuli of the Greek, Roman, and Celtic nations, shew that these vessels were manufactured skilfully, and to a great extent, by those different people. (See *Christie's Disquisitions upon the Painted Greek Vases*, 4to., 1825; and a *Collection of Engravings after Antique Vases in the Collection of the Chevalier Hamilton*, folio; also, *Hoare's Ancient Wiltshire*; and *Archæologia*, Index to 15 vols. &c.)

**VAULT**, **VOLTA**, **VOWTE**, **VAUTE**, *voute*, Fr., *volta*, Ital., an arched ceiling, or roof. The arch of a bridge is, strictly speaking, a vault; and a cupola is another of the simpler kind of vaults. When two or more vaults intersect each other, they produce what is called a *groined vault*. The Romans were acquainted with the science of vaulting, and introduced it into the northern and western parts of Europe; the Christian architects of the middle ages vaulted nearly all their churches. The Rev. W. Whewell (*Arch. Notes on German Churches*, ch. i. sec. 2, 4, 5, 6) has investigated almost every variety of vault employed, and has given to each an appropriate name. For further information, see **ANNULAR VAULT**, **ARCH**, **AVOLTA**, **CRYPT**, and *Plates*, **CUPOLA**, **GROIN**, **PEND**, **RIB**, **ROOF**, **TOPH-STONE**, **TRACERY of Vaulted Ceilings**, and *Plates*, and **VOSURA**. *Vaulting-pillar* is a very descriptive name, applied by the Rev. R. Willis to one of the pillars between the triforium windows of a church, rising to, and supporting, the vaulting.

**VECTI** (Martin de), abbot of Peterborough, built a gate-house to the monastery, soon after the year 1133. He is described as "a great builder;" and he repaired, or rebuilt, some of the conventual premises. (*Britton's Peterborough Cath.*, p. 55.)

**VERTUE** (William). See **HYLMER**.

**VESICA PISCES**, Lat., the name of a symbolical representation of Christ under the figure of a fish; formed by the intersection of two equal circles cutting each other in their centres. This figure was held in peculiar reverence by the early Christians. Windows of this elliptical form occur in the old churches of Rumsey, Hampshire; St. Leonard, Stamford (PLATE of WINDOWS, fig. 21); Salisbury Cathedral (fig. 22), &c.: and Mr. Kerrich (*Archæ.* vol. xvi. p. 314) supposes that one half of it, employed for the head of a window, or doorway, instead of a semicircular form, gave rise to the system of the pointed arch.

**VESTIBULE**, *vestibulum*, Lat., an open space before a building; or an ante-room, or entrance to one of its principal apartments. Large churches, besides the external vestibule, or porch, had frequently an ornamental ante-room before the entrance to the chapter-house. At Lichfield, Chester, Lincoln, Bristol, and Salisbury Cathedrals, such vestibules are large and richly decorated. (See PLANS of CHAPTER HOUSES, figs. 2, 5, 10, 11, and 12.)

**VESTRY**, **VESTIARY**, **VESTIARIA**, **REVESTRY**, an apartment in, or attached to, a church, where the sacred vestments and utensils were preserved. (See **DIACONICUM**, **REVESTRY**, **SACRISTY**, and **SECRETARIUM**.)

**VICE**, **VYCE**, from *vis*, Fr., a screw; a winding, or spiral staircase. The word occurs in the agreement for Fotheringhay Church (*Dugd. Mon. Angl.*, vol. vi. pt. iii. p. 1414); the *Account Rolls of St. Stephen's Chapel* (*Brayley and Britton's Anc. Palace at Westm.*, pp. 121, 168, 188, and *Smith's Westminster*, pp. 186, 7); an account of repairs at the Tower of London (*Bayley's Hist. of the Tower*, pt. i. app. p. ix. xxix.), &c. In these authorities, and in *Cotgrave's Dictionary*, the word appears in the following different forms: — "*les vuz*," "*le viç*," "*vis brisée*," "*vis S. Gilles*," and "*vis à jour*." In an old manuscript, in the possession of Mr. Willson of Lincoln, it is defined a "*turn-grece*." (See **GRESS**.)

**VIDIMUS**, Lat., in the indentures for glazing the windows of King's College Chapel, Cambridge, signifies a cartoon, or drawing, from which the glass was to be painted. "According to such patrons, otherwise called vidimus." (*Brit-*

*ton's Arch. Ants.*, vol. i. p. 16. See SYMONDES.) Probably the drawings were so called from their having been seen and approved of by the persons employing the artists. (*Willson*, in *Pugin's Specimens*.)

VIGNETTE, VINETTE, *vigne*, Fr., a vine; an ornamental carving, in imitation of the tendrils and foliage of a vine. "*Vinettes* running in casements." (See CASEMENT.) *Lydgate's "Boke of Troy."* Du Cange mentions, amongst the decorations of illuminated manuscripts, *vincolis*, or *vignettes*, evidently foliated ornaments. (*Fosbroke's British Mon.*, 352.)

VILLA, Lat., and Ital., VILLE, Fr.; an insulated country house. The most distinguished villas of the Romans were probably constructed on the Greek model: they consisted of several apartments, arranged on the ground floor, and were ornamented with much magnificence. Pliny (lib. ii. Ep. 17) gives a minute description of his villa near Laurentum; from which, with the assistance of *Vitruvius*; from *Castell's Villas of the Ancients*, folio, 1728; and *Moule's Roman Villas*, 8vo., 1833; some idea of these luxurious habitations, both in Italy and in Britain, may be obtained. *Lysons's Accounts of Woodchester*, and of *Bignor*, contain illustrations of two of the most extensive Roman villas in England. (See *Lysons's Reliquiæ Romanæ*.)

VILLA REGIA, a name given to those places where a monarch had a country seat. (*Kennet's Ants. of Ambrosden. Gloss.*)

VITRIFICATION, *vitrum*, Lat., glass, and *facio*, to make; the process of glazing, or converting into a substance similar to glass, by means of heat. The singular fortifications in Scotland, which present an appearance of having been vitrified by natural or artificial means, have already been noticed under the article DUN. Some examples of them are described in the fifth and sixth volumes of the *Archæologia*. (See, also, *King's Mun. Antiqua*.)

VIVARIUM, low Lat., any place for the reception, or confinement, of living animals; as a park, a warren, or a fish-pond. (*Kennet's Antiqs. of Ambrosden*.)

VOLUTE, *volutum*, low Lat., the convolved or spiral ornament placed at each angle of the Ionic, and of the Corinthian and Composite capitals. The common English term is scroll.

Volute, scroll, helix, and cauliculus, are used indifferently for the angular horns of the Corinthian capital.

VYCE. (See VICE.)

## W

**WAGES.** Some curious and interesting documents, shewing the price of labour in different parts of England, at various times, are to be found in the *Account Rolls of St. Stephen's Chapel* (*Smith's Westm.* p. 200, et seq., and *Brayley and Britton's Anc. Palace at Westm.* p. 148, et seq.); the spire, or broach, of *Louth Church, Lincolnshire* (*Archæ.*, x. 70; and *Britton's Arch. Antiqs.*, iv. 4); *Gage's Hengrave*, p. 72; *Hunt's Exemplars*, pp. 17, 20, 115; *Owen and Blakeway's Shrewsbury*, vol. i. pp. 123, 131, 545, 549; *Archæ.*, vol. xvi. p. 231; *Spencer's Life of Chichele*; the agreements for *Fotheringhay Church*; *King's College, Cambridge*; *St. George's Chapel, Windsor*; the *Beauchamp Chapel, Warwick*; and *Catterick Church, Yorkshire*; *Fleetwood's Chronicon Preciosum*, &c. At St. Stephen's Chapel, in the year 1292, carpenters were paid 5*d.* per day; other workmen, 2½*d.*, 3*d.*, and 3½*d.* At Rhuddlan Castle, in 1282, the wages of the architect, or "master mason," were 6*d.* per day; those of "masons," 4*d.*; and other workmen, 3*d.* At All Soul's College, Oxford, carpenters and sawyers had 6*d.* a day; masons, 8*d.*; stone-diggers and common labourers, 4½*d.*; joiners, from 6*d.* to 8*d.*; a "dawber," 5*d.*; the master-carpenter, 3*s.* 4*d.* a week; and the carvers and image-makers (besides their bed and board), 4*s.* 8*d.* per week. Allowing for the decrease in the value of money, these and similar payments appear to have been generally higher, and, in many instances, nearly double the present rate of wages. Workmen were frequently pressed into the service of the monarch, under a special mandate to a sheriff, whenever their services were required. (See *Lysons's Magna Britannia, Berkshire*; and *Britton's Exeter Cath.*)

**WAINSCOT**, the name of boards employed to line the internal walls of an apartment; so called from a foreign species of oak, named *wainscot*, being first used for such a purpose. (See **PANEL**, and **SRLYNG**.) This mode of ornamenting walls succeeded the

use of tapestry. The Rev. Dr. Whitaker (*Hist. of Whalley*, p. 412) doubts the employment of wainscoting before the time of Queen Elizabeth; but an old manuscript in the British Museum (*Cotton. Vitellius*) states, that, in the reign of Henry the Eighth, the sides of the parlour in the house of Richard Fermor, of Enstone, gentleman, "were celyd with *wenskett*." In many mansions of the Elizabethan period, the ceilings, as well as the walls, are covered with wainscot; divided into variously formed panels by moulded ribs; and elaborately carved with foliage, armorial bearings, and similar decorations. The ceilings are often coved, and have elegant pendants. The long gallery at *Haddon Hall, Derbyshire*, affords a beautiful specimen of carved wainscoting. (See *Rayner's Haddon Hall*, 4to. 1837.)

WAKEFIELD (Henry), bishop of Worcester, from 1375 till his death in 1394, made extensive additions to his cathedral church, and other buildings. Amongst these, the west end of the choir; the north porch; the vaultings of the nave, choir, and transept; and St. Mary Magdalen's chapel; are enumerated by different authorities, or inferred from their architectural peculiarities. (See *Britton's Cath. Antiqs. Worcester*, pp. 18, 22, 27, 32.)

WALDON (Watkin), the "*warden*" of Henry Zeneley, or Yevele, is mentioned as delivering to the masons, Washbourn and Swalve, "a form and model devised by" Zeneley; according to the purport of which they were to make certain additions to Westminster Hall, in the reign of King Richard II. (See SWALVE, WARDEN, WASHBOURN, and ZENELEY.)

WALKELYN, bishop of Winchester, from 1070, till his death in 1097, appears to have erected the oldest parts of the present cathedral. These are the crypts; the internal parts of the piers and walls of the nave; parts of the chapter-house, transept, and tower. (*Britton's Cath. Antiqs., Winchester*, pp. 46, 139.)

WALL, peal, Sax., *vallum*, *mur*, Lat., *mur*, Fr., *muro*, Ital.; a continuous work of masonry, brickwork, or other materials, raised to some height, and intended for an enclosure, or defence. The original meaning of the Latin *vallum* was probably a palisade, or fence of stakes; from *vallus*, a

stake, or post. Walls form the universal exteriors of houses, temples, churches, and other buildings; and are also frequently raised around a town or city, to defend it from the assaults of enemies. The rude, but massive stone walls, heaped together by the early inhabitants of Greece, have been mentioned under the article CYCLOPÆAN ARCHITECTURE. Those of the Greek and Roman temples, and other buildings, are minutely described by Vitruvius, under the names of Isodomum, Emplecton, Insertum, Reticulatum, &c. The walls of Rome consist of brick, of stone, and of concreted rubble. The *Wall of Hadrian*, in the north of England, was simply a rampart of earth, extending from the eastern to the western coast of Britain; and intended, in conjunction with other fortifications, to keep the Picts and Scots from invading England. The *Wall of Severus* was erected in the same district, and was nearly parallel to the former; but it was chiefly of stone, and had a number of castella, or forts, and watch-towers at intervals, along its course. Many vestiges of these are still remaining. (Vide *Hutton's History of the Roman Wall*, 8vo., 2d edit., 1813.) The towns of St. Alban's and Colchester, also Richborough, &c., still display considerable remains of Roman walls; consisting of rubble, with regular courses, or layers, of bricks or tiles, at intervals. The walls of the Roman villa at Woodchester, in Gloucestershire, were formed partly of squared stones, with similar layers of tiles. (*Lysons's Woodchester*, p. 11.) At subsequent periods, the walls of English buildings consisted of a mixture of flints with unsquared stones and rubble; or squared flints and stones in regular courses; sometimes disposed in alternate squares; and ultimately faced with neatly worked ashler. (See *Carter's Anc. Arch.*, pl. xlii., where the formation of several varieties is exemplified.) Of their general durability, the numerous castles and churches remaining, and the difficulty [as at old St. Paul's Cathedral, and Ethelbert's Tower, Canterbury,] of destroying such as have been removed, bear ample evidence. Prior to the introduction of the pointed system, walls were of great thickness, being, in fact, the only support to sustain the *vertical* pressure of the semicircular arch; but, subsequently, when the pointed arch produced a lateral thrust, the walls were made less



thick, and with more frequent openings; and buttresses (previously matters of ornament more than of use) were carried out to a considerable distance, so as to support the upper parts of a building. The external and internal ornaments of walls are mentioned under **ASHLER**, **BUTTRESS**, **CORBEL-TABLE**, **STRING-COURSE**, **PAINTING**, **PANEL**, **PARGETTING**, **PLASTERING**, **SELYNG**, **TAPESTRY**, **WAINSCOT**, &c.

**WALL-PLATE**, a piece of timber placed along the top of a wall to receive the ends of the roof-timbers, or so placed on a wall as to receive the joists of a floor. The word is ancient. William of Worcester, in giving some dimensions of the Divinity School, at Oxford, has the words, "in altitudine a fundo usque ad superiorem *walplate* de freestone 80 pedes." (*Itin.* p. 282.)

**WALRED** (Nicholas), in the reign of King Henry II., constructed a bridge across the Severn at Gloucester. Whilst it was in progress, Walred formed the workmen employed upon it into an association, or college; which was afterwards incorporated and endowed by Henry III., under the title of St. Bartholomew's Hospital. The bridge in question was demolished in the year 1809. (See *Britton's Picturesque Antiqs. of Engl. Cities*, p. 54; which volume contains two views of that interesting bridge.)

**WALSINGHAM** (Alan de), was appointed sub-prior of Ely, in 1321; sacrist soon afterwards; and prior in 1341. Walsingham, the historian, describes him, in 1314, as an ingenious "fabricator" in gold and silver. In 1321, he laid the foundation of St. Mary's Chapel, Ely Cathedral, for which he is supposed to have furnished the designs; and, whilst sacrist, he began the choir. This, as is evident from a Latin eulogium in *Cotton MS. Titus*, A. 1, he also designed and superintended. Many other parts of the monastic buildings were erected by him; and the fall of the central tower of the cathedral, soon after 1321, afforded him, by erecting the present elegant octagon and lantern, an opportunity of displaying his talents as one of the most skilful of monastic architects. This exquisite monument of the inventive and constructive powers of Walsingham was completed in the year 1328; and restored by the late Mr. Essex, between the years 1757 and 1762.

(*Bentham's Ely Cath.*, 2d. edit. p. 221.) In *Leland's Collectanea* (ed. 1774, ii. 604), Walsingham is styled "Vir venerabilis, et artificiosus frater."

**WALTER OF COVENTRY** is supposed by Hay (*History of Chichester*, p. 384) to have been the architect employed by Seffrid, bishop of Chichester, to rebuild his cathedral, after its conflagration in 1187. (See **SEFFRID**.)

**WALTER DE WESTON.** (See **WESTON**.)

**WALTER** (the Painter), "Magistro Waltero Pictori," is mentioned in the wardrobe accounts of Edward I. (anno 1300), as receiving payment for making, painting, and gilding a step at the foot of the *new* chair, which contained the stone from Scotland — "Unum gradum faciendum ad pedem novæ cathedræ in qua petra Scocie reponitur." This document furnishes the age of the celebrated coronation chair, still preserved in Westminster Abbey Church. Master Walter was apparently the same person who had painted the king's chamber, in the palace at Westminster, for Henry III.; and was probably employed also on the decorative works at the adjacent abbey. (*Walpole's Anecdotes*, by Dallaway, vol. i. p. 28; *Brayley and Neale's West. Abbey Ch.*, vol. ii. p. 133; and *Brayley and Britton's Anc. Palace at Westm.*, p. 72.)

**WALTON** (Nicholas) is mentioned in the Patent Rolls of Richard II. (17, m. 3), as "master carpenter and engineer of the king's works for the art of carpentry." The great halls of Westminster, and Eltham, having been completed in the reign of Richard II., Walpole conjectures that their timber roofs may have been designed by this carpenter. (*Anecdotes by Dallaway*, vol. i. p. 208.)

**WARDEN.** The various bodies of free-masons employed on different buildings, were each under the general control of a *master-mason*, who was in many instances the architect; but in others, merely the builder, who carried into effect the designs of his monastic, or noble patron. Subordinate to the *master-mason* were his *wardens*, who also exercised control, and entered into contracts, either alone, or jointly with the *master-masons*. That the terms *master-mason* and *warden* were formerly in common use with these significations, is apparent from almost every ancient architectural agreement

now extant. (See the articles MASONRY, SEMERK, WALDON, WASTELL, and HYLMER.)

WARE (Richard de), or WARREN, abbot of Westminster, from 1258 till 1283, imported from Rome the curious mosaic pavement placed before the great altar of the abbey church. (*Brayley and Neale's Westm. Abbey*, vol. i. p. 64.)

WARREN (John) was the architect of St. Mary's Church, Cambridge, commenced in 1478, and finished in 1519. He is interred in the church, as intimated by a tablet against the east wall of the chancel. (*Lysons's Mag. Brit., Cambridgeshire*, p. 149.)

WARWICK (Richard Beauchamp, Earl of), in the reign of Henry VI., died in France. His body, as stated in his epitaph, "was broght to Warrewik . . . and was leide, with ful solenne excequies, in a feir chust made of stone in this chirche [St. Mary's, at Warwick] afore the west dore of this chapel, according to his last wille and testamente, therin to rest, till this chapel by him deuised in his lief, were made." The latter words refer to the Beauchamp Chapel, so frequently mentioned in the present volume. (*Britton's Arch. Antiqs.*, vol. iv. p. 9.)

WASHBOURNE (Richard). See SWALVE.

WASTELL (John), "master-mason" of the works at King's College Chapel, Cambridge. (See SEMERK.)

WATER-DRAIN, any small channel, or aperture for the escape of water; as in a piscina.

WATER-TABLE, a string-course, or cornice moulding, with an inclined upper surface to carry off water.

WATERVILLE, or *Vaudeville* (William de), abbot of Peterborough from 1155 to 1193, built the transept and part of the central tower of his minster; founded the chapel of Thomas à Becket, adjoining; also the hospital of St. Leonard (now called the spittal), near Peterborough; built St. Mary's Church, Stamford; and built and repaired other conventual buildings in Peterborough and Stamford. (*Britton's Cath. Antiqs., Peterborough*, pp. 19, 20, 86.)

WAYNFLETE (William of), so named from his birthplace, in Lincolnshire, was educated at Oxford and Winchester; and,

becoming master of the college at the latter city, was, in the year 1440, entrusted by King Henry VI. with the care of his college at Eton. In 1447, he was appointed bishop of Winchester, which see he continued to occupy till his death, in 1486. He was a benefactor to the collegiate buildings at Eton; erected the altar screen in Winchester Cathedral; and is supposed to have superintended the building (in the same church) of the elaborate and beautiful chantry, or sepulchral chapel, in which he was afterwards interred. His most celebrated works are those at Magdalen College, Oxford, which was founded in the year 1457; the buildings (designed by himself) were commenced in 1474, and continued during the five succeeding years. His contracts with Orchyerd, the master-mason, for constructing these buildings, are still extant. (See *Chandler's Life of William of Waynflete*, 1811, p. 137; *Britton's Cath. Antiqs., Winchester*, pp. 96, 97, 101, 122; and *Pugin's Examples of Gothic Arch.*, vol. i. pp. 10-12.)

**WEATHER-MOULDING**, a label, canopy, or drip-stone, over a door, or window; intended to keep off water from the parts beneath. (See **HOOD-MOULD**, and **LABEL**.)

**WEEPER**, a term occurring in the agreements relating to the tomb of the Earl of Warwick, in the Beauchamp Chapel; as follows:—"xiv. Images embossed, of lords and ladyes, in divers vestures, called *weepers*, to stand in housings made about the tombe, . . . to be made to xiv. patterns made of timber." (*Britton's Arch. Antiqs.*, vol. iv. p. 13.) The custom of placing small statues of the children, or friends of an individual, on the sides of his tomb, seems to have begun in the fourteenth century. The tombs of the Burghersh family, at Lincoln, have Edward III. and his sons as *weepers*, each with his shield of arms over his image. Similar figures are found on tombs of the time of Charles the First. (See *Gough's Sep. Monuments*; *Weever's Funeral Monuments*; *Bloxham's Monumental Arch.*; and *Glossary to Pugin's Specimens*.)

**WELL**, *pell*, Sax., a spring, or fountain; hence, also, a pit, cylindrical shaft, or hole, sunk in the earth to obtain a supply of water. In *Warton's Angl. Sacr.*, pars. ii. p. 13; *Leland, de Scrip. Brit.*, p. 92; and *Itin.*, vol. iv. p. 117,

the use of wells, in monastic discipline, is referred to. Certain religious persons performed their devotions whilst standing naked in the water of a well, or bath. The celebrated well called St. Winifred's, in North Wales, and others in different parts of England, are the objects of many superstitious customs, and are covered in with buildings. (See CONDUIT.)

**WELL-STAIRCASE**, a winding staircase of ascent, or descent, to different parts of a building: so called from the walls enclosing it resembling a well.

**WEST FRONT**, *façade occidentale*, Fr., *facciata occidentale*, Ital., *westliche fronte*, Ger. The west front of a cathedral, or other large church, is usually more elaborately decorated than any other part of its exterior. On the different modes in which this important part of a church was formerly designed, see the articles CATHEDRAL, CHURCH, &c.; also, *Whittingham's Hist. Surv.*, p. 163; and *Willis's Arch. of the Middle Ages*, p. 140.

**WESTMINSTER** (Edward of). (See FITZ-ODO.)

**WESTON** (Walter de), "clerk of the works at the king's palace of Westminster, and at the Tower of London," from the year 1331 to 1341. His account roll of the expenses attending the erection of St. Stephen's Chapel, and other works, is still preserved in the queen's remembrancer's office. Some interesting extracts from it are printed in *Brayley and Britton's Anc. Palace at Westm.*, p. 162.

**WHATTELEY** (John), succeeded JOHN GOLDING as "chief carpenter, and disposer and surveyor of the king's works," at the same places as de Weston, in the year 1445. (*Patent Rolls*, 23d Henry VI.; *Brayley and Britton's Anc. Palace at Westm.*, p. 314.)

**WHEATHAMSTEAD** (John), abbot of St. Alban's from 1421 to 1464, is supposed to have designed the duke of Gloucester's monument, and the altar-screen in his abbey church; and also to have superintended parts of the same building. A sculptured spandrel representing, amongst other ornaments, ears of *wheat*, is supposed to indicate the works executed during the abbacy of this individual. (*Clutterbuck's Hert-*

*fordshire*, vol. i. p. 30; *Gough's Sepulchral Mon.*, vol. ii. pp. 142, 202.)

**WHISPERING GALLERY.** A curvilinear corridor, or balcony, within the cupola of St. Paul's Cathedral, London, and also another within the wall at the east end of Gloucester Cathedral, are commonly called whispering galleries, from the facility and distinctness with which whispers and other low sounds are transmitted throughout their whole extent.

**WHITE-WASHING.** (See *DEALBATUM*.)

**WHONE.** In the Beauchamp Chapel Agreements (*Arch. Antiqs.*, vol. iv. p. 14), some of the contracting parties agree "to repair, *whone*, and pullish, and to make perfect to the gilding, an image of Latten of a man armed." Probably, the meaning of the word is to *clean*.

**WICKER-WORK.** It is evident, from the remarks of Symeon of Durham, Bede, and other old writers, that wicker-work was, at an early date, occasionally employed for the roofing, if not for the entire construction, of churches; but by no means to an extent which can justify the ingenious theory of Sir James Hall, that all the members of the pointed-arch system, the ramifications of its tracery, &c., were merely imitations of a vegetable type. (See, on this subject, *Sir J. Hall's Essay on the Origin of Gothic Arch.*, 1813, 4to.; *Britton's Chron. Hist. of Anc. Arch.*)

**WICKET**, a small gate, or door; as, a small opening in the massive gate of a fortress, for the passage of pedestrians.

**WILFRID**, archbishop of York, from 669 till his retirement in 678, is said to have built churches at Hexham and Ripon. (See *Britton's Cath. Antiqs.*, York, pp. 17, 26; *Eddii Stephani Vita S. Wilfridi, inter xv. Scriptores*, cap. xvii. pp. 59, 62.)

**WILLIAM**, abbot of Dijon in the year 1001, laid the foundations of the abbey of St. Benigne, in that town. He personally directed the work, and was assisted by *Humaldus*, a monk, whom he had selected on account of his expertness in the arts. (*Whittington's Hist. Surv.*, p. 49.)

**WILLIAM THE ENGLISHMAN** (*Gulielmus Anglus*), so named to distinguish him from his predecessor, continued the

building of Canterbury Cathedral, after the time of William of Sens. He raised the vaultings over the north and south parts of the transept, and erected the east end of the choir, the Trinity Chapel, and Becket's Crown, between the years 1178 and 1220. (*Britton's Cath. Antiqs., Canterbury*, p. 37.)

**WILLIAM THE GERMAN**, employed with Bonano, in 1174, in commencing the campanile, or bell-tower, at Pisa. (*Milizia's Lives*, by *Cresy*, vol. i. p. 142; and *Hawkins's Gothic Arch.*, p. 2.)

**WILLIAM THE PAINTER** ("majistro Willielmo pictori"), is mentioned in a precept, dated 1251, as having received orders from the king for painting the king's cloister, at Windsor Castle. In rolls of subsequent date, the names *William, the monk of Westminster*, and *William of Florence*, appear to denote the same person. (See *Walpole's Anecdotes*, by *Dallaway*, vol. i. pp. 21-27.)

**WILLIAM OF SENS.** (See **SENS.**)

**WILLIAMSON** (Francis). (See **SYMONDES.**)

**WIMBOLDE**, and **ODO**, denominated "*cementarii*," rebuilt the church of St. Lucien, at Beauvais, about the year 1078: the former appears to have constructed the body of the fabric, and the latter the tower only. (*Whittington's Hist. Surv.*, p. 54; *Felib. Vies des Arch.*, iv. 193.)

**WIND-BEAM**, a term occurring in old accounts, to denote a large timber arch in the frame-work of a trussed roof; serving to obviate the effects of a high wind upon the steep external sides of the roof. This term is still used by provincial workmen. (See *Pugin's Specimens of Gothic Arch.*, vol. i. p. 22, where it is illustrated with reference to the roof of Westminster Hall.)

**WINDFORD** (William). See **WYNFORD.**

**WINDOW**, *ventana*, Sp., *fenestra*, Lat., *fenêtre*, Fr., *finestra*, Ital., *fenster*, Ger.; an aperture, or opening, in the wall of a building, for the admission of light and air to the interior. Before the invention and general use of glass, it is presumed that windows were of small dimensions, and usually closed at night by wooden shutters. The first glazing of such apertures constituted an important epoch in the art of

building. To trace the history, and enter into a description of the various forms, sizes, and other characteristics of windows, would occupy a goodly sized volume; for it would involve inquiries into the peculiarities of those belonging to ancient and to modern nations; to hot and to cold climates; to Pagan and to Christian edifices; to the thick walls and gloomy cells of castles; and to the domestic habitations of man in all parts of the civilised globe. Anterior to the adoption of the arch, most windows and doorways had flat lintels, or were terminated by two sloping sides, as is evident from the apertures in Egyptian, and in the oldest Grecian temples. It also appears, from those examples, that the jambs, or sides, converged from the sill to the lintel, making the opening wider at the bottom than at the top. The architects of the middle ages, from the commencement of the thirteenth to that of the sixteenth centuries, made a countless variety of designs for the windows of their different buildings—from small loopholes of about six inches wide, to openings of 75 feet in height, by 34 feet in width. The window at the east end of York Cathedral, of the latter dimensions, is adorned with eight upright mullions, two transoms, and a profusion of tracery within the limits of the archivolt mouldings. It is also filled with stained, or painted glass, of rich design and elaborate execution. (See THORNTON.) The lower part of the window has a second unglazed frame of stone mullions and transoms withinside. A particular illustration of the numerous windows which are to be found in the ecclesiastical edifices of Europe, would require a great number of engravings. Suffice it for the present Dictionary to point out some of their most prominent characteristics, with particular references to the examples delineated in the prints of the present volume. Recent discoveries at Pompeii have proved that glass was used in the windows of its houses; and that the Romans had glazed windows in their buildings, in Britain, may be reasonably inferred from the discovery of glass in some of their stations: as at *Camalodunum*, Colchester; *Aquæ-Solis*, Bath, &c. The window, fig. 1, in the annexed Plate, from the church of *Brizworth*, Northamptonshire, may be regarded as illustrative of Roman form and character. (See *Arch. Antiqs.*, vol. v. p. 190.) Fig. 2, a double window, from the tower of *St. Alban's*



*Abbey Church*, having a small pier between the openings, the whole built with brick, may be considered as characterising the debased Roman, the Anglo-Saxon, and the ruder class of Norman architecture. Fig. 8, from the upper story of the same tower, is of similar design in form and character, but has a regular Norman pillar between the two openings, and two demi-pillars for jambs. The tower from which these specimens are taken was probably built by Paul, the first Norman abbot of St. Alban's, between 1077 and 1093.

Figs. 3, 4, 5, 6, 7, indicate so many varieties of Anglo-Norman windows of frequent occurrence, and adapted to the peculiarities of their respective buildings, or positions. Fig. 3 is from the *Abbaye-aux-Hommes*, or church of St. Stephen, Caen; fig. 4, from *Witlingham Church*, Norfolk; fig. 5, from *Gillingham Church*, Norfolk; fig. 6, from *St. Sepulchre's Church*, Northampton; and fig. 7, from the *Church of St. Cross*, Hampshire. Fig. 17, from *Barfreston Church*, Kent, about the year 1100, shews the union of the semicircular and pointed arch; fig. 12 is a double window from *Basingham Church-Tower*, Norfolk; and fig. 15 is one of three windows at the east end of the church of *Castle Hedingham*, Essex. In the PLATE of *Elevation of Durham Cathedral*, nave, are shewn the exteriors and interiors of three windows of genuine Anglo-Norman design, erected about the year 1100; and specimens both of the semicircular headed, and first pointed (of about the date of 1184), are shewn in the *Compartment of Trinity Chapel, Canterbury Cathedral*.

Fig. 14 (PLATE of WINDOWS), from a building called *Pythagoras's School*, at Cambridge, about 1180, is amongst the earliest examples of trefoil-headed windows; having above the lights a small perforated lozenge, enclosed by a semicircular arch. This building is mentioned in a charter, dated 1252. Beneath its floor was a crypt of similar, or even ruder architecture than that of St. Peter's, Oxford.

Fig. 9 is a very richly decorated Norman window, from St. Cross Church, Hampshire, in which the chevron ornament prevails to the exclusion of all others; fig. 10, of plain but neat workmanship, is from St. Stephen's Church, Caen; fig. 13, from Ingworth Church, Norfolk, is remarkable for the acuteness of its arches. Fig. 18 is a finely proportioned window in the Painted Chamber, Westminster, about

the middle of the thirteenth century ; and fig. 19 is an exquisite example of a triple form of window, one of the chief characteristics of the first pointed system. Of this variety of window, the Temple Church, London, and the Church of St. Saviour's, Southwark, present several examples.

Some elegant windows of early pointed, and elaborately decorated character, are shewn in the *Compartments of Salisbury and Exeter Cathedrals*. Fig. 32 (PLATE of WINDOWS), of the beginning of the fourteenth century, is from Ely Cathedral. The window engraved in the centre of the Plate, fig. 31, is from the north aisle of the choir of *Worcester Cathedral*. It is recessed within an arch, of which the intrados is enrailed, and which is supported on insulated shafts with bands and foliated caps. The window itself has two mullions, a transom, and tracery. It is glazed with plain glass ; but some figures, frequently seen in ancient stained glass, are here indicated. Fig. 33 is an oriel, or bay-window (see ORIEL), projecting into the north aisle from the wall of the same Cathedral ; and figs. 34, 35, and 36, from *Aylsham Church*, Norfolk, *St. Giles's Church*, Northampton, and *St. Thomas's Hospital*, Sandwich, are of the Tudor period.

At the bottom of the plate are horizontal sections through the *mullions* of windows, of different dates. Those marked a, b, c, d, e, and f, are indicative of the period from William the Conqueror, to Henry III. ; g, h, i, and j, from Henry III. to Edward II. ; and the remainder are chronologically arranged from the time of Edward II. to that of Henry VIII.

*Circular windows* are of frequent occurrence in the larger edifices of the end of the twelfth and thirteenth centuries ; and, according to the ramifications of their respective mouldings, have been fancifully called *Catherine-wheel*, *Rose*, and *Marygold windows*. Of these magnificent architectural features, the cathedrals of France contain some fine specimens. In England, the east and west ends, and the transepts of churches, had most frequently large windows resembling that of York, already mentioned ; but Lincoln and Exeter Cathedrals, Westminster Abbey Church, and some other large churches, have very beautiful circular windows in their gables. The PLATE of WINDOWS contains seven examples of this class : viz. fig. 11, plain, a small opening without tracery,

from *Chichester Cathedral*; fig. 28, without tracery, but having the inner moulding ornamented, from a building at the west end of *Norwich Cathedral*; fig. 27, with tracery curiously interlaced, and a chevron moulding in the outer part of the circle, from the west end of *St. James's Church, Bristol*, about 1100; fig. 23, divided by six mullions, and having six trefoil openings, from *St. Nicholas Church, Guildford*, about 1180; fig. 20, from the west front of *Peterborough Cathedral*, with six mullions, or pillars, branching from the centre to the circular moulding, which is ornamented with enrailed work; fig. 25, a small circular opening with flowing tracery, from the church of the monastery of *Batalha*, in Portugal; and fig. 24, a beautiful gable window to the great hall of the *Bishop of Winchester's Palace*, Southwark. The plate also contains views of two windows, of an elliptical form (see *VESICA PISCES*); the first, fig. 21, from *St. Leonard's Chapel*, Stamford; and the second, fig. 22, more ornamented, from the west front of *Salisbury Cathedral*. There are also quatrefoil and cinquefoil openings, figs. 16 and 30; the former from *St. Augustin's Church*, Canterbury, and the latter from *Romsey Church*, Hampshire: and *triangular* windows; from *Lichfield Cathedral*, fig. 26; and from *Dorchester Church*, Oxfordshire, fig. 29.

Although we have written evidence that glass was used in England for windows as early as the seventh century, yet until the reign of Queen Elizabeth that material was exceedingly scarce: and even in the year 1567 certain surveyors reported, that, on the departure of the Earl of Northumberland from his castle at Alnwick, "yt were good the whole leights of eviry windowe . . . . were taken doune and lade upe in safety; as now the decaye thereof shall be verie costlie, and chargeable to be repayed."—(*Northumberland Household Book*, pref. p. xvii.)

For other information on other branches of the present subject, see the articles *BAY*, *BOW*, *CASEMENT*, *GLASS*, *JAMB*, *LIGHT*, *MULLION*, *ORIEL*, *PAINTED GLASS*, *PANE*, *TRACERY*, *TRANSOM*, &c.

**WOLSEY** (Cardinal), though not recorded as himself an architect, was one of the greatest patrons of architecture of his age.

York Place, Whitehall (the palace of the Archbishops of York); the palace at Hampton Court, Middlesex; and the college of Christ Church, Oxford; are all attributable to his ostentatious magnificence.

**WOLSTON** (John), the name of a "free-mason" employed on certain works at Exeter Cathedral, in the year 1427. (*Britton's Cath. Antiqs., Exeter*, p. 97.)

**WOLVEY**, or **WOLVESEY** (Thomas), master-mason, or surveyor of the king's stone-works, in the fifteenth century.—See *Weever's Funeral Monuments*, 1767, p. 344, where his epitaph, dated 1430, and that of **RICHARD WOLVEY**, "*Lathoni*us," both interred in the church of St. Michael, at St. Alban's, are given. (See also *Gough's Sepulch. Mon.*, vol. ii. p. 95.)

**WOOD**, or **WODE** (John), "masoun," contracted, in 1439, with the abbot of St. Edmondsbury, for the repair and restoration of the great bell-tower of the abbey, "in all mannere of things that longe to free masonry." He was to be provided with "borde for himselfe as a gentilman, and his servaunt as a yoman, and thereto, two robys, one for himself after a gentilmans livery." A working mason's wages were then three shillings a week, in winter, and three shillings and fourpence in summer.—*Archæ.*, vol. xxiii. p. 331.

**WOOD, WOODEN CHURCHES.** (See **TIMBER, TIMBER-BUILDING.**)

**WORKMEN.** (See **WAGES.**)

**WREN** (Sir Christopher), who was born in 1632, knighted by King Charles II. in 1674, and died in 1723, designed and superintended the erection of the Cathedral Church of St. Paul, London. That magnificent building was commenced in 1675, and completed in 1710. Sir Christopher also erected a commemorative column, called "the Monument," to record the fire of London; and several eminent buildings in the revived classical style, in the metropolis, and other parts of the kingdom. In "Gothic," or, as he proposed to term it, "Saracenic" architecture, he was certainly not a successful practitioner; although, in the adaptation of the steeple—a form peculiar to pointed architecture—to Roman buildings, he has manifested much ingenuity, and produced some light

and graceful forms. The western towers of Westminster Abbey Church, and the tower of St. Dunstan's in the East, London, are the most decided proofs of his incapacity to assimilate judiciously his own designs with those of the old English ecclesiastical architects.— See *Brayley and Neale's Westm. Abbey*, vol. ii. Index; and for the names of, and criticisms on, other works by Sir C. Wren, and for further biographical details, see *Parentalia, or Memoirs of the Family of Wren*, folio, 1750; *Elmes's Life of Sir C. Wren*, 4to.; and *Walpole's Anecdotes, by Dallaway*, vol. iii.

**WULRICH**, or **WOOLRICH** (John), preceded John Wastell, as master-mason at King's College Chapel, Cambridge; being mentioned as such in an indenture, dated 1476, and preserved in the archives of Caius College, Cambridge.— *Walpole's Anecdotes, by Dallaway*, vol. i. p. 180.

**WULSTAN**, bishop of Worcester from 1062 till 1095, the second bishop of that name, was, after his death, canonised by the pope. He is supposed to have built the crypt of Worcester Cathedral, the eastern parts of the transept, several doorways, and other details. (*Britton's Cath. Antiqs., Worcester*, pp. 15, 32.)

**WYGMORE** (John), abbot of Gloucester from 1329 to 1337,— successor to **THOKY** (See **THOKY**),— built the choir of the present Cathedral Church of Gloucester, the aisle of St. Andrew (supposed to mean the north transept), and other parts of the abbatial edifices. (*Britton's Cath. Antiqs., Gloucester*, pp. 21, 22.)

**WYKEHAM** (William of), so named from his native place, in Hampshire, was born in the year 1324. Uvedale, governor of Winchester Castle, patronising him on account of his mathematical talents, he became a resident in that castle, and, at an early age, directed several repairs there. He was also patronised, or employed by Edington, bishop of Winchester, by whom he was (about 1347) recommended to King Edward III. In a document dated 1352, he is styled “*clericus* ;” and from 1356 till 1373 he was clerk, or surveyor of the king's works, at Windsor, Queenborough, Dover, &c. During that period, the royal castle at Windsor was almost entirely rebuilt, and that of Queenborough erected.

In 1367, Wykeham became bishop of Winchester, where, six years afterwards, he founded and built a college which is still subsisting; and, in 1380, he founded New College, Oxford, where his crosier is still preserved. The present nave of Winchester Cathedral, with its ailes, were altered and finished under the superintendence of this illustrious architect. Lowth infers from a passage in the will of Wykeham, that he merely superintended the works at Winchester, and that William Wynford, therein mentioned, was in fact the architect: but Wykeham's qualifications in the mathematics are mentioned by all authorities; and Wicliff, who was contemporary with him, alludes to his skill "in building castles." He died in the year 1404, and is interred in a chantry chapel in the nave of his cathedral. Besides the works already mentioned, William of Wykeham rebuilt parts of several churches, and restored the hospital of St. Cross, near Winchester, to its original charitable purposes. The buildings with which he was connected rank, in architectural design and magnificence, far before the other works of his age. For further particulars, see *Lowth's Life of William of Wykeham*, 8vo. 1758; *Britton's Cath. Antiqs. Winchester*, pp. 93, 118; *Milner's History of Winchester*, vol. i. p. 291; *Hunt's Exemplars*, pp. 23, 24; *Pugin's Examples*, vol. i. p. 5; *Dallaway's Eng. Arch.* edit. 1833, p. 421; and *Walpole's Anecdotes*, by *Dallaway*, vol. i. p. 211.

WYNFORD (William), is supposed to have been the architect, or master-mason, during the alterations made in the Cathedral of Winchester, from 1394 till 1403. (See WYKEHAM, *Lowth's Life of Wykeham*, p. 195; and *Walpole's Anecdotes*, by *Dallaway*, vol. i. p. 211.)

## X

XAINTES, or SAINTES (ISEMBERT). (See ISEMBERT OF SAINTES.)

XENODOCHIU, Gr., a room in a monastery for the reception and entertainment of strangers, pilgrims, or paupers. (*Lingard's History of the Anglo-Saxon Church*, p. 145; *Fosb. Brit. Mon.* p. 36.)

**X. P. I.**, the initials of the Greek names of Christ; a monogram, frequently represented in paintings and mosaics, by the Christians.

**XYSTUS.** (See **AMBULATORY.**)

## Y

**YARD, YERD**, is used by William of Worcester (*Itin.*, p. 260) to denote a spar, or rafter, in a timber roof. "The *yardys* called *sparres* of the hall ryalle conteyneth yn length about 45 fete of hole pecæ." The word now denotes a court enclosed by walls, or other buildings; also, a measure of three feet. The yard, or mete-yard, is a common measure of extent in old surveys.

**YEVILL, YEVELE, YEVELEY, or ZENELEY** (as the name is differently spelt). See **ZENELEY**.

**YMBER** (Lawrence), "**Kerver**," is mentioned in an estimate for a proposed tomb to the memory of Henry VII., as being intended to make "the patroness in timber." (See *Brayley and Neale's Westm. Abbey*, vol. i. p. 55.) Walpole, supposing this estimate to refer to the existing tomb, incorrectly states Ymber to have been employed under Torregiano, the sculptor thereof. Under the word **KERVER** this error has been inadvertently repeated.

**YRUN, IRUN**, old orthographies of the word *iron*.

**YVES**, bishop of Seez, about the middle of the eleventh century, rebuilt his cathedral, as directed by Pope Leo IX. (*Hawkins's Gothic Arch.*, p. 98.)

## Z

**ZENELEY, or YEVELE** (Henry), in conjunction with **STEPHEN LOTE** (see **LOTE**), contracted with King Richard II. to erect the stone-work of the tomb of his first queen, in which tomb the king was also interred, in Westminster Abbey Church. They are styled "citizens and masons;" were to execute the work, according to a pattern, in two years, from

1395; and to be paid 270*l*. In the year 1396, the same artist "devised" the "form and model" according to which the walls of the Great Hall at Westminster were to be heightened. (See SWALVE, and YEVILL; *Rymer's Fæd.*, tom. vii. pp. 794, 795; *Brayley and Neale's Westm. Abbey*, vol. ii. p. 111; and *Brayley and Britton's Anc. Palace at Westm.*, p. 437.)

**ZETA**, or **ZETICULA**, Gr., a small apartment. Applied by some writers to the room over the porch of a Christian church, where the sexton, or porter, resided and kept the church documents. (See PORCH.)

**ZIGZAG**, a term commonly applied to a moulding, formed by lines arranged in the manner of the heraldic cheveron. This word appears to have been first so used by *Bentham*, *Hist. of Ely*, edit. 1812, p. 34. Other writers have called it the cheveron moulding, or dancette. (See those terms.) A zigzag ornament has been found on a fragment of the great Roman wall, near Newcastle; and the zigzag moulding was very common in Anglo-Norman buildings. Fig. 9, PLATE of WINDOWS, shews the manner of its employment; and, in fig. 19, it appears in conjunction with the pointed arch; but, after the date of the latter specimen, the introduction of the zigzag moulding was discontinued.

**ZOCLE**, a name given to a low, plain, square member, or plinth, supporting a column.

**ZOÖPHORUS**, ζῳον, Gr., an animal, and φέρω, to bear; a term used in the same sense as frieze: so called because sculptures comprising animals are sometimes introduced on a frieze.



FINIS.



# A Tabular Chronological Epitome of the HISTORY OF ARCHITECTURE IN ENGLAND.

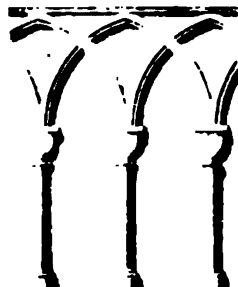
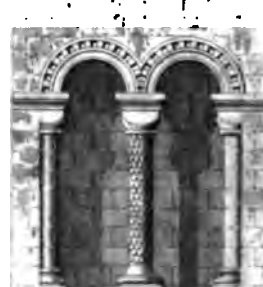
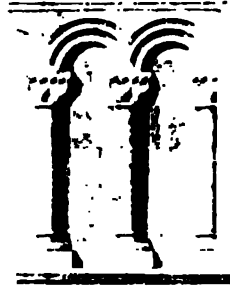
By GEORGE GODWIN, JUN., ARCHITECT,  
ASSOCIATE OF THE INSTITUTE OF BRITISH ARCHITECTS.

An attempt to shew, at one View, an *approximation* to the Dates, Duration, and Characteristics of the principal Styles which have prevailed; with References to Examples; and Names of eminent Architects.

KINGS.	DATE.	STYLE AND ITS DURATION.	LEADING FEATURES.	EXAMPLES.	EMINENT ARCHITECTS.
ROMANS invaded Britain 55 years bef. Christ.		<b>ANGLO-ROMAN.</b> About 300 years.	Remains shew frequent use of flat red bricks; oftentimes alternately with hesh stones. Circular arches sometimes ornamented with them. Recti- culated Masonry.	St. Martin's Church, Canter- bury. Newport Gateway at Lin- coln. Richboro' Castle. Tacitus speaks of temples, &c., but of these we know little.	Uncertain.
SAXONS arrived, A.D. 450 EGBERT, 1st king of Eng- land ALFRED His successors, to	828 872 1066	<b>ANGLO-SAXON.</b> About 450 years.	Earliest buildings, probably were in imitation of Roman, or Byzantine structures. Circular arches on short columns, or square pillars. Tri- angular arches occur occasionally. Zigzag and hatched mouldings.	Doubtful whether any entire Saxon building remains. The tower of Earls Barton, North- amptonshire, and Barton, Lin- colnshire, admitted to be of this era. Grymbald's crypt, Oxford, disputed.	Benedict Biscop (7th century). Willfrid. Eanbald (8th). Alcuin. Ednoth of Worcester (10th).
WILLIAM, the Conqueror WILLIAM II. HENRY I. to	1066 1087 1100 1135	<b>ANGLO-NORMAN.</b> About 85 years. (Continuing in use some time after introduction of the Pointed Style).	Buildings of larger dimensions, and greater regularity than Saxon. Circular arches resting on massive cylindrical, square, or multangular pillars (which were sometimes adorned with spiral grooves). Groining simple. Doors deeply re- ceased, and presenting occasionally a series of figures enclosed in mouldings. Interlaced cir- cular arches: zigzag, fret, and billet mouldings. [Instance of pointed arch occurs in reign of Henry I.] Many castles built during this period.	Naves of Rochester, and Ely cathedrals, St. Bartholomew's ch. London, Barfreston ch., Castor ch., Northamptonshire, St. Cross, Hampshire, Rochester Castle, Clifford's Tower, York, St. Al- ban's abb. ch.	Lanfranc (ob. 1089.) Walkeyln (ob. 1097.) Gundulf of Rochester (ob. 1108).

[ Turn Over. ]

KING.	DATE, STYLE AND ITS DURATION.	LEADING FEATURES.	EXAMPLES.	EMINENT ARCHITECTS.	
STEPHEN .....	1135	<b>EARLY-POINTED.</b> Termed also the "Lancet style," and "Early English." About 140 years.	Narrow-pointed (lancet-headed) windows: afterwards wider and divided by mullions, with trefoil and quatrefoil ornaments. Vaultings pointed. Columns, &c., less massive than during the last period; ordinarily divided into several shafts. [In the reign of Henry III. this style was perfected.]	The Temple Church, London. Parts of Winchester cath. The nave of Lincoln and of Wells cath. Salisbury cath. Part of Durham cath. Choir of Westminster Abbey.	Henry of Blois (1163). William of Sens (1175). William of England. Bishop Hugh (ob. 1200). Bishop Poore (ob. 1237).
HENRY II. ....	1154				
RICHARD I. ....	1189				
JOHN .....	1199				
HENRY III. ....	1216 to 1272				
EDWARD I. ....	1272	<b>POINTED STYLE.</b> Called by some "Pure Gothic." About 110 years.	An increased grace and elegance. Arches better proportioned. Windows divided by numerous mullions with tracery. Ribs of groining more elaborate than heretofore. Pinnacles, finials, and crockets general. Spires. Ornamented flying buttresses: rich corbels and canopies.	Exeter cath. Crosses at Geddington, Northampton, and Waltham. Trinity church, Ely. St. Stephen's chapel, Westminster.	Henry Latomus (ob. 1319). Will. Boyden (1326). Hugh de Evereden (ob. 1326). Alan de Walsingham (1303). Wm. of Wykeham (ob. 1404).
EDWARD II. ....	1307				
EDWARD III. ....	1327 to 1377				
RICHARD II. ....	1377				
HENRY IV. ....	1389				
HENRY V. ....	1413				
HENRY VI. ....	1422				
EDWARD IV. ....	1461				
EDWARD V. ....	1483				
RICHARD III. ....	1483				
HENRY VII. ....	1485 to 1509	Called the "Tudor Style." <b>ELIZABETHAN.</b> or, "Late Tudor." About 120 years.	The perverted use of forms received from Greece and Rome. Grottesque plasters; small columns, sometimes tapering to the bottom. Escutcheons, cognizances, &c., in baked clay. Vitrified bricks placed in squares or diagonal lines as ornaments. Many private residences of great extent built during this period.	Longleat, Wiltshire. Hatfield House. Schools at Oxford. Chimney-piece in Queen Elizabeth's Gallery, Windsor Castle. Audley End, Essex. Front of Northumberland House, London.	John of Padua (1544). Holbein (1544). Sir R. Lea. John Thorpe. R. Adams (ob. 1596). T. Holte. Stuckler. Gerard Christmas.
HENRY VIII. ....	1509				
EDWARD VI. ....	1517				
MARY .....	1553				
ELIZABETH .....	1558				
JAMES I. ....	1603 to 1625	<b>THE REVIVAL.</b> &c. &c.	Columns and Entablatures of the established Orders of Architecture, viz. Tuscan, Doric, Ionic, Corinthian and Composite.	The Banqueting House, Whitehall.	Inigo Jones (ob. 1652).
CHARLES I. ....	1625				





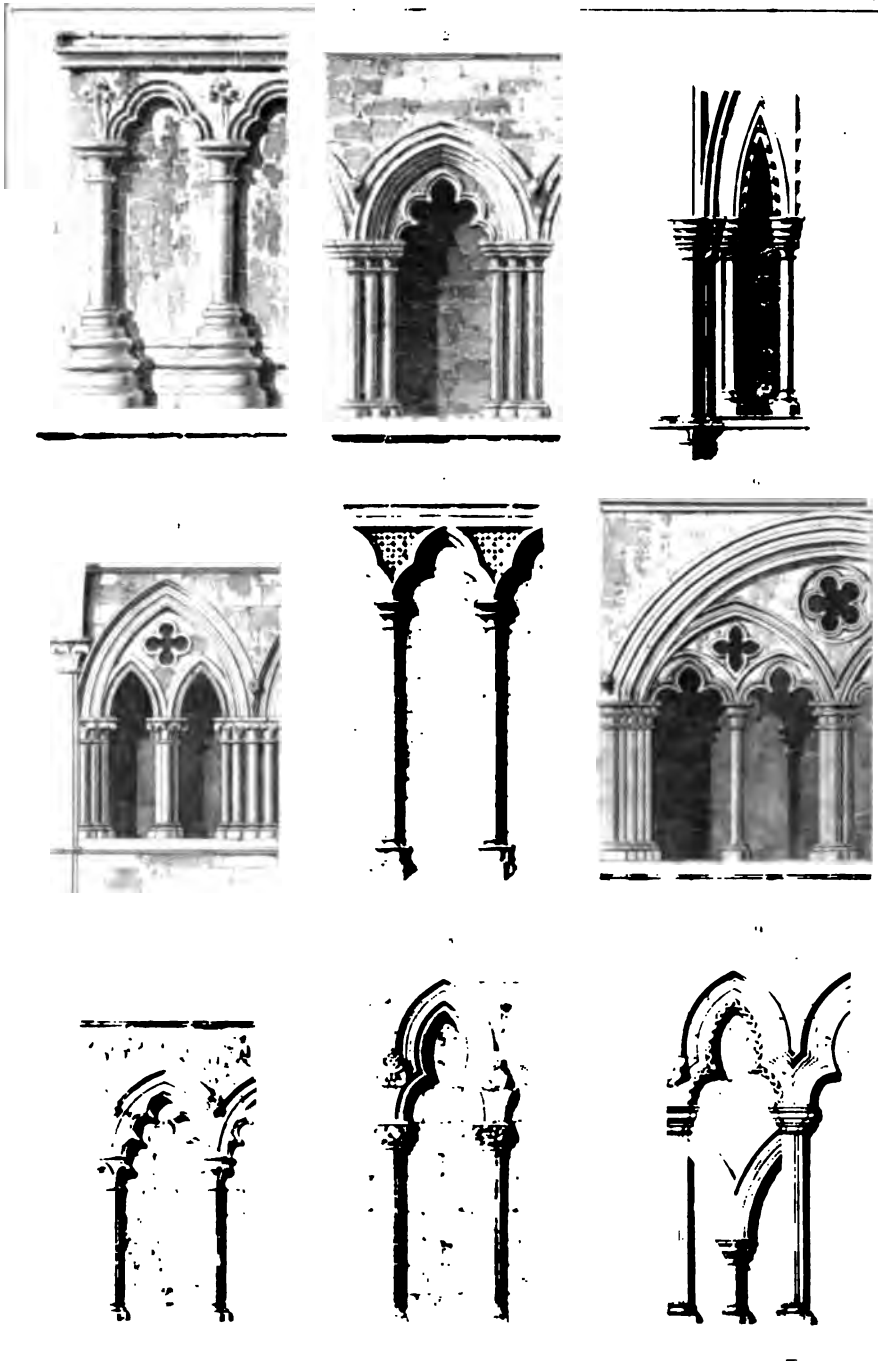
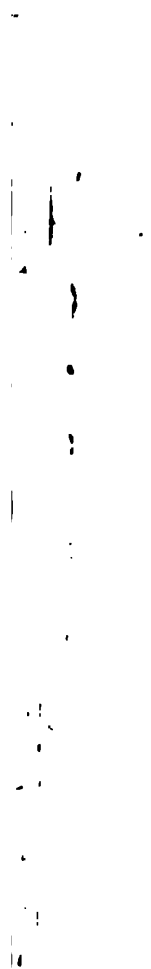


PLATE 1. THE GOTHIC ARCH. 1. Perspective view of a bay. 2. Perspective view of a single arch. 3. Plan view of a bay. 4. Perspective view of a bay. 5. Plan view of a single arch. 6. Perspective view of a bay. 7. Plan view of a single arch. 8. Perspective view of a single arch. 9. Perspective view of a single arch.



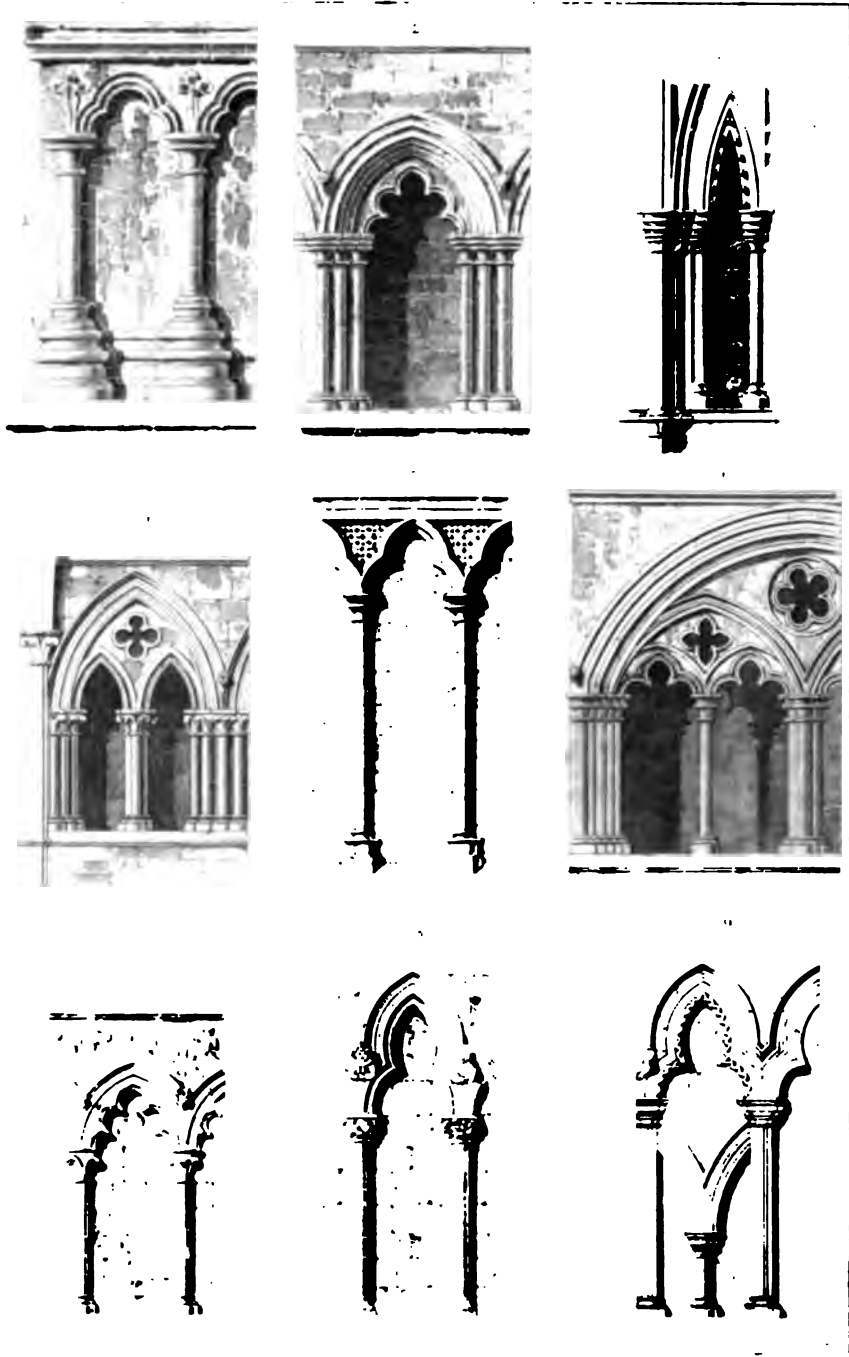
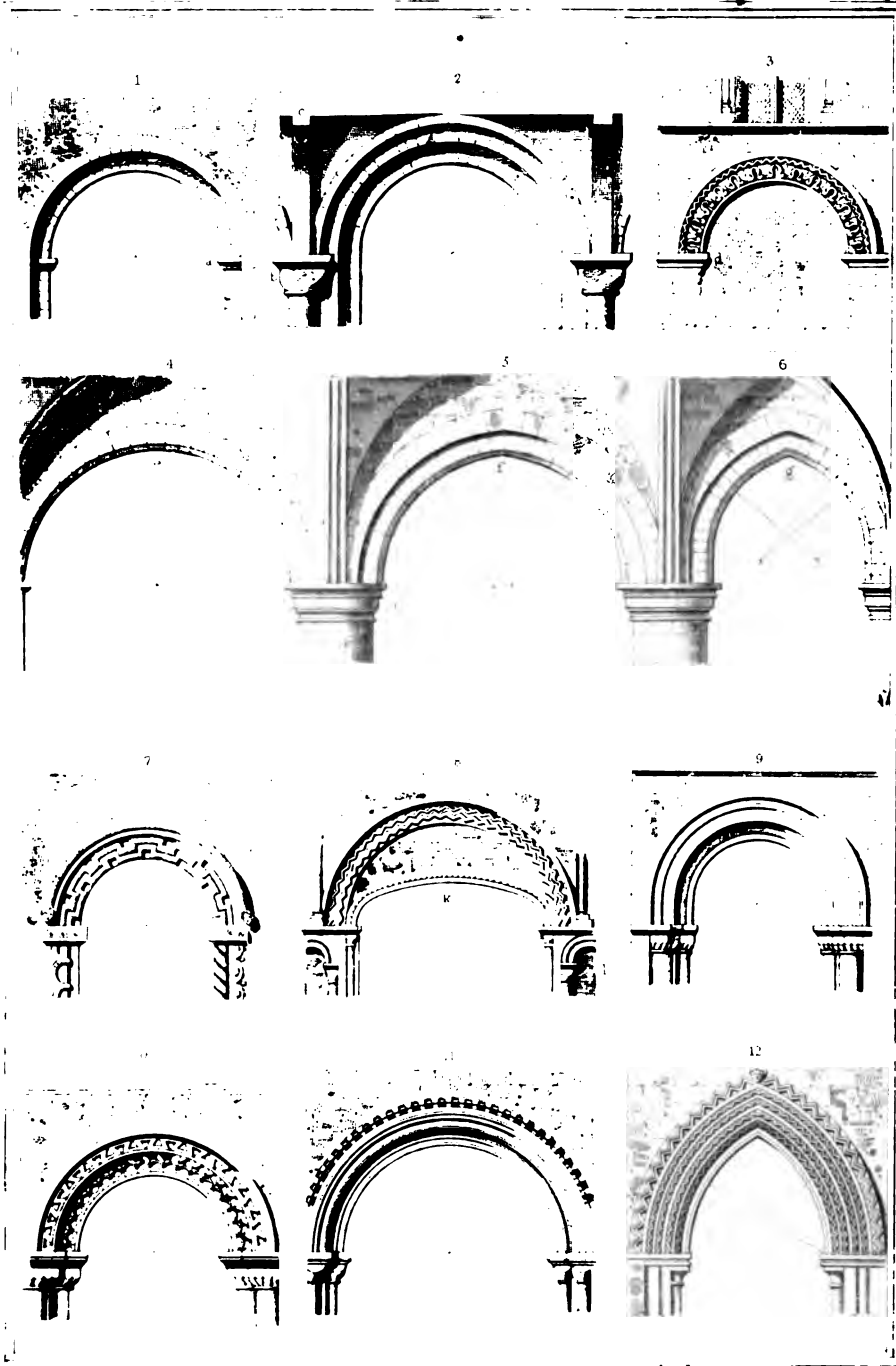


Fig. 1. Double arches with trefoil arches. Fig. 2. Single arch with trefoil arch. Fig. 3. Cross-section of single arch with trefoil arch. Fig. 4. Double arches with trefoil arches. Fig. 5. Cross-section of double arches with trefoil arches. Fig. 6. Double arches with trefoil arches. Fig. 7. Cross-section of double arches with trefoil arches. Fig. 8. Cross-section of double arches with trefoil arches. Fig. 9. Cross-section of double arches with trefoil arches.







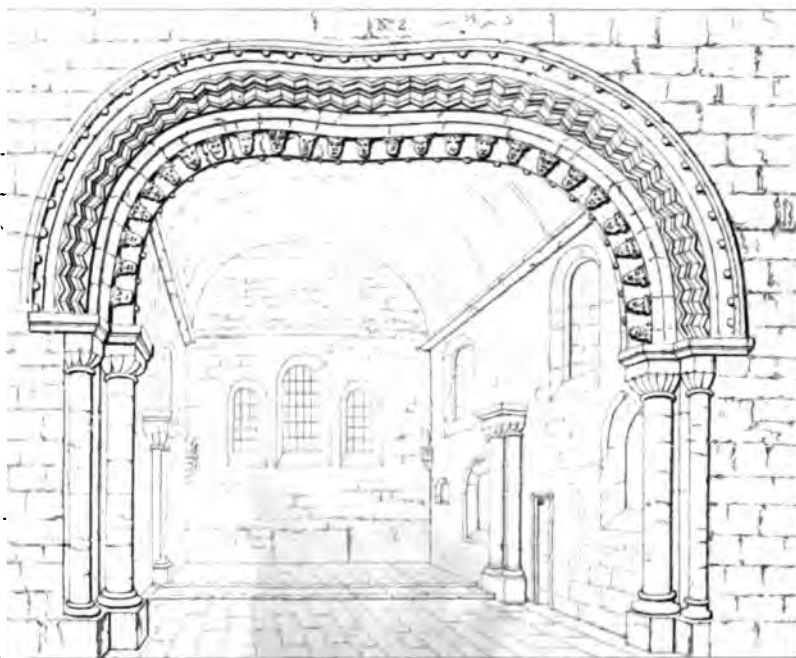
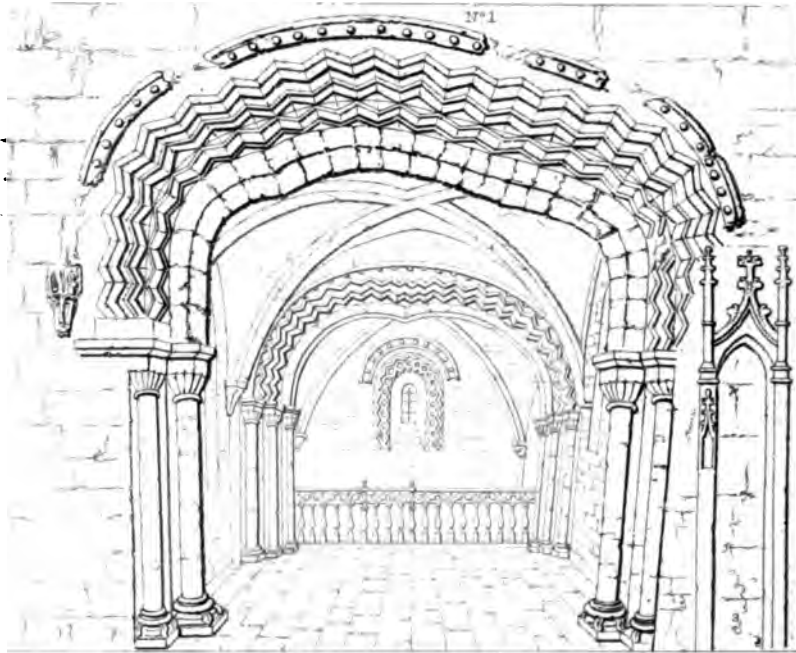
ARCHES. — SEMICIRCULAR, POINTED, &c. — NORMAN, &c.

1. ST. Andrew's Arch, Ch. of St. Andrew, Canterbury Cath. (p. 14). 2. Manuscript Arch, Ch. of St. Andrew, Canterbury Cath. (p. 14). 3. Ch. of St. Andrew, Canterbury Cath. (p. 14). 4. Ch. of St. Andrew, Canterbury Cath. (p. 14). 5. Ch. of St. Andrew, Canterbury Cath. (p. 14). 6. Ch. of St. Andrew, Canterbury Cath. (p. 14). 7. Ch. of St. Andrew, Canterbury Cath. (p. 14). 8. Ch. of St. Andrew, Canterbury Cath. (p. 14). 9. Ch. of St. Andrew, Canterbury Cath. (p. 14). 10. Ch. of St. Andrew, Canterbury Cath. (p. 14). 11. Ch. of St. Andrew, Canterbury Cath. (p. 14). 12. Ch. of St. Andrew, Canterbury Cath. (p. 14).









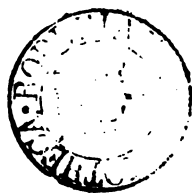
Harker del.

J. Le Roux sc.

TWO ARCHES DEPRESSED.

N°1 Elkstone Church Gloucestershire N°2 Avington Church Berks.

London Published by the Author July 1856

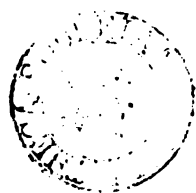




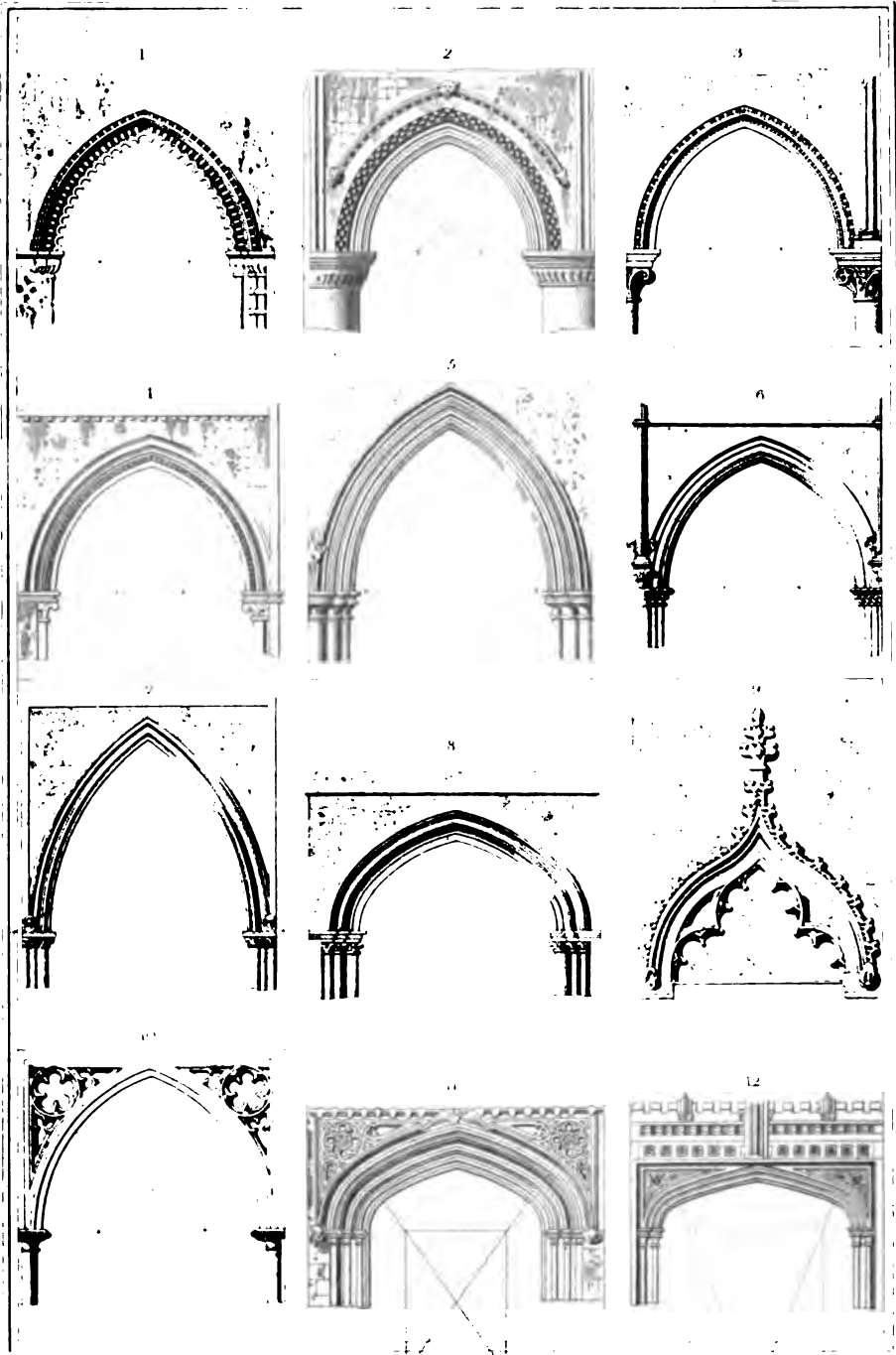
SECTIONAL ARCHITECTURE

1. Semi-circular arch with internal ribbing. 2. Semi-circular arch with external ribbing. 3. Semi-circular arch with internal ribbing and external decoration. 4. Semi-circular arch with internal ribbing and external decoration. 5. Semi-circular arch with internal ribbing and external decoration. 6. Semi-circular arch with internal ribbing and external decoration. 7. Semi-circular arch with internal ribbing and external decoration. 8. Semi-circular arch with internal ribbing and external decoration. 9. Semi-circular arch with internal ribbing and external decoration. 10. Semi-circular arch with internal ribbing and external decoration. 11. Semi-circular arch with internal ribbing and external decoration. 12. Semi-circular arch with internal ribbing and external decoration.

SECTIONAL ARCHITECTURE







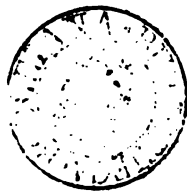
G. P. Ashmole del.

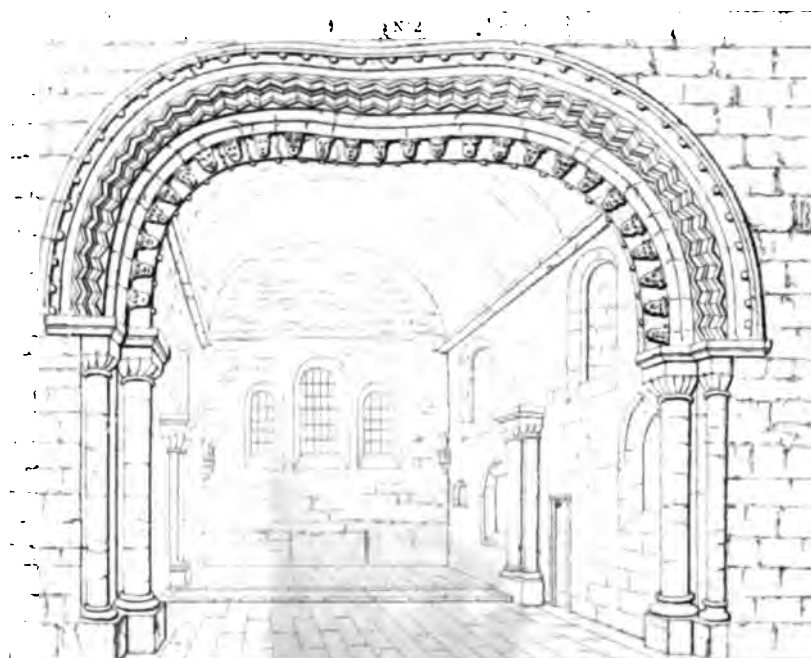
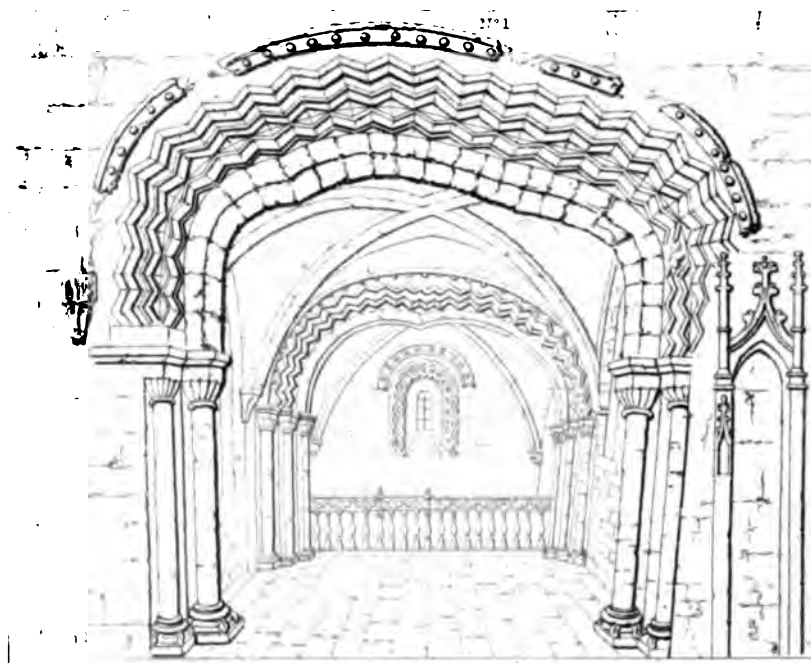
J. E. Kears sc.

ARCHES: POINTED STYLE

- |                                |                               |                                     |                                       |
|--------------------------------|-------------------------------|-------------------------------------|---------------------------------------|
| 1. Walsoken Church             | 2. Malmesbury Abbey Choir     | 3. Canterbury Cathedral Choir       | 4. Canterbury Cathedral S.E. Transept |
| 5. Salisbury Cathedral Nave    | 6. Lincoln Cathedral Nave     | 7. York Cathedral                   | 8. Canterbury Cathedral               |
| 9. Westminster Abbey Cloisters | 10. Canterbury Cathedral Nave | 11. Cambridge King's College Chapel | 12. Copy Hall                         |

London Architectural and Antiquarian Society





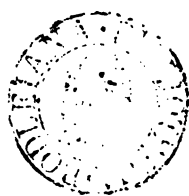
No 1

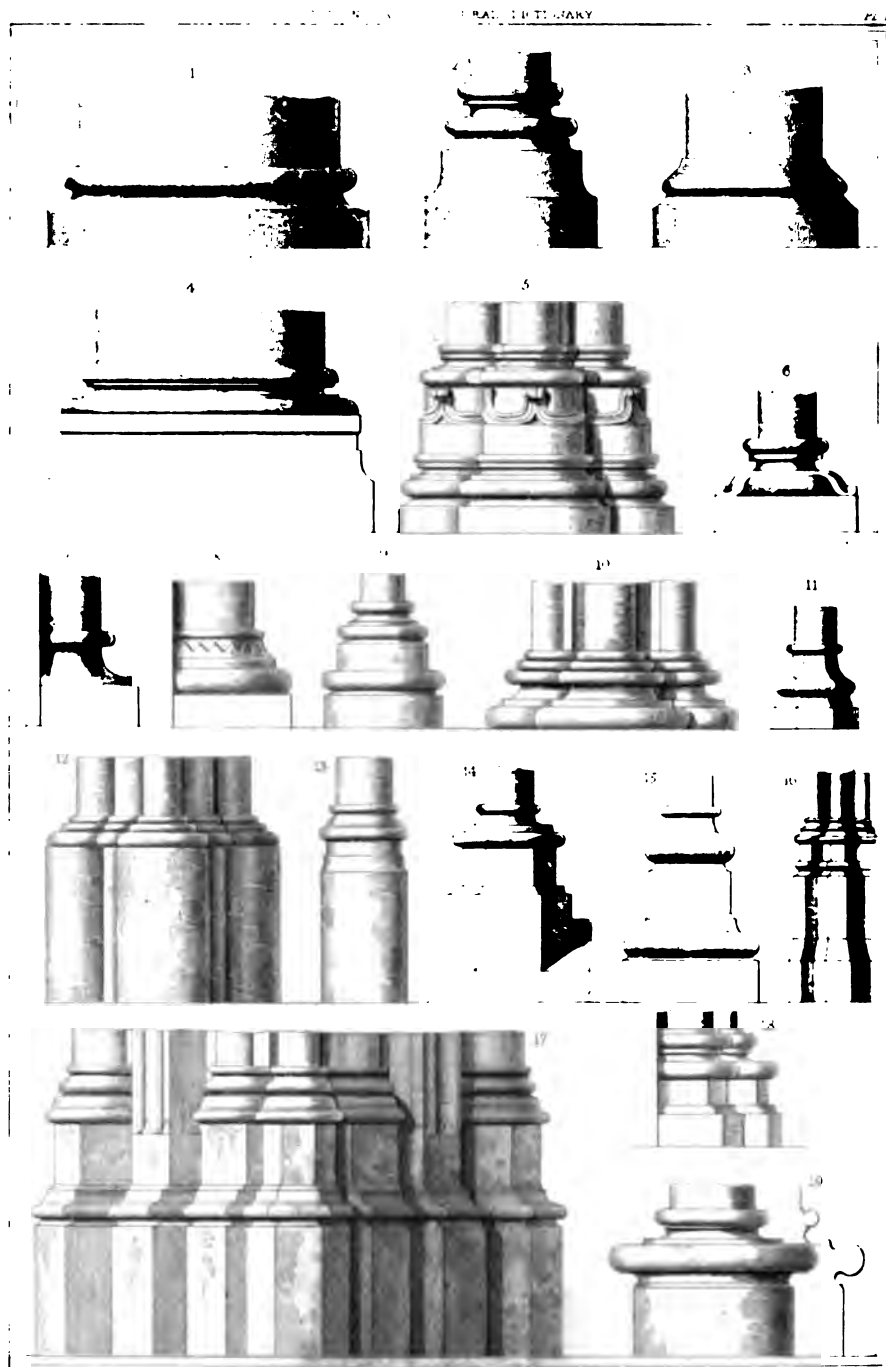
No 2

**TWO ARCHES — DEPRESSED**

No 1 Elkstone Church Gloucestershire No 2 Avonorton Church Berks.

London Published by the Author July 1856





B.A.F.F.S.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



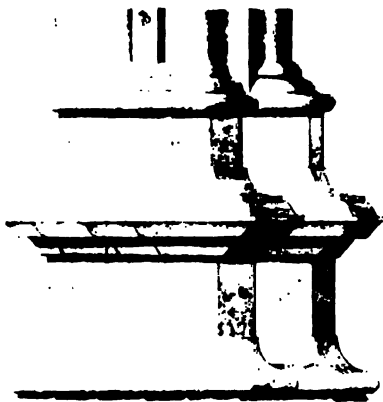


Fig. 1. P.

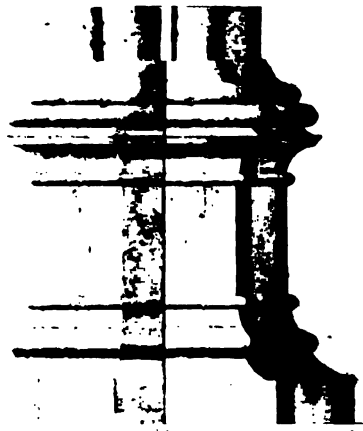


Fig. 2.

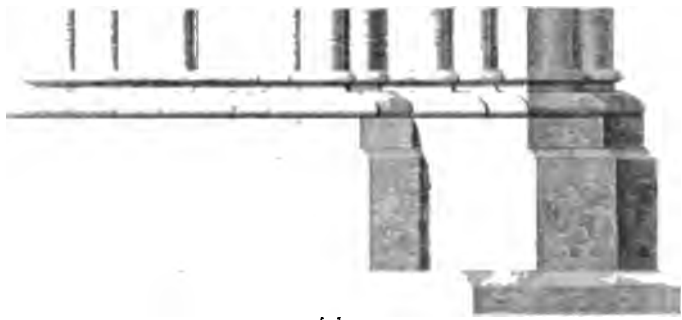
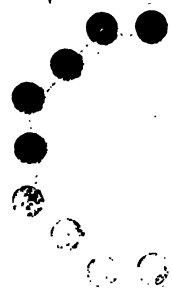


Fig. 3.

Fig. 4.

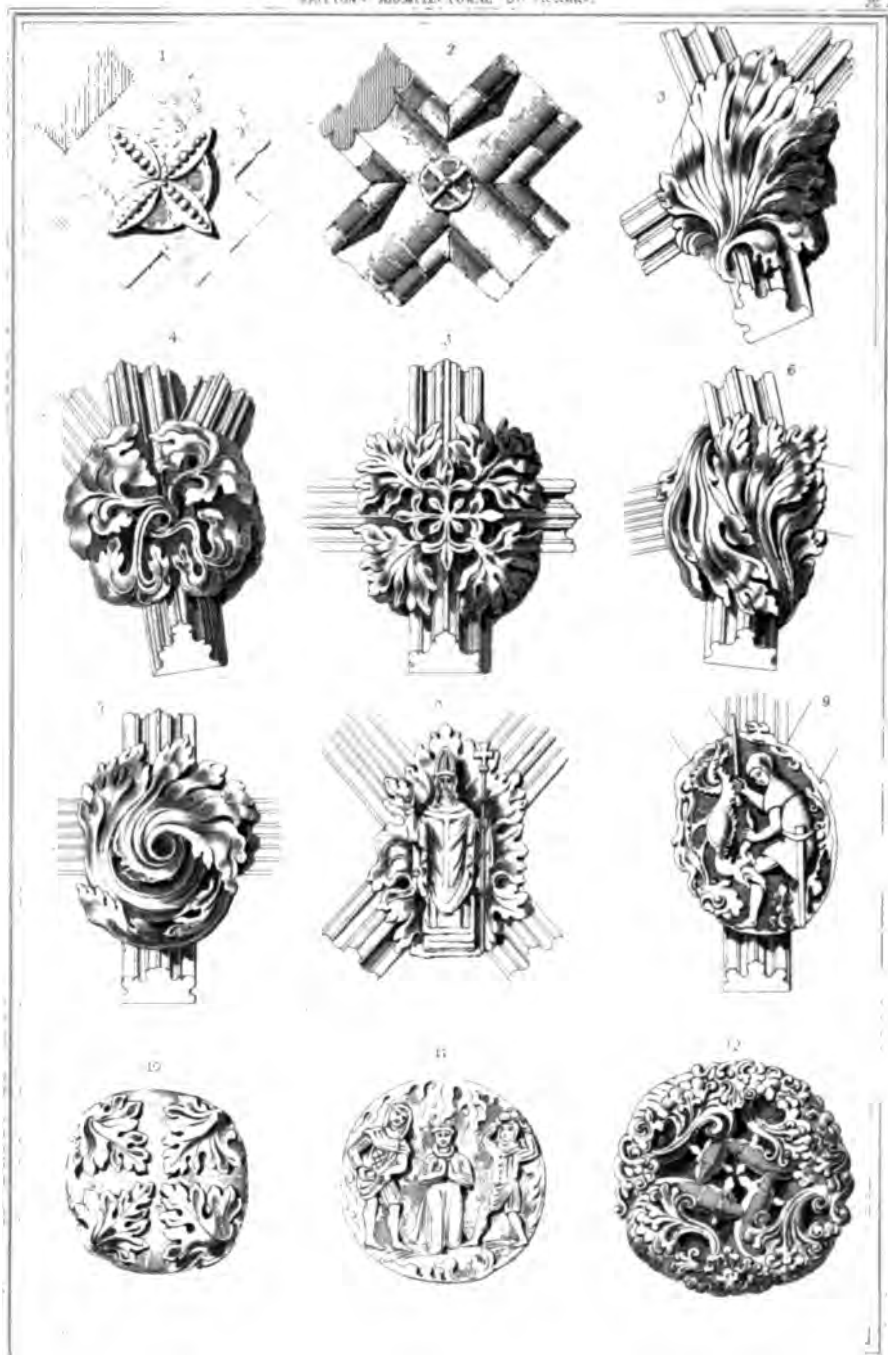


Fig. 5.

THESE CAPITALS ARE OF THE ORDER OF THE PAPHLAGIAN CAPITALS, AND ARE OF THE ORDER OF THE PAPHLAGIAN CAPITALS.







7. Antarctica is 11

Al Kowat

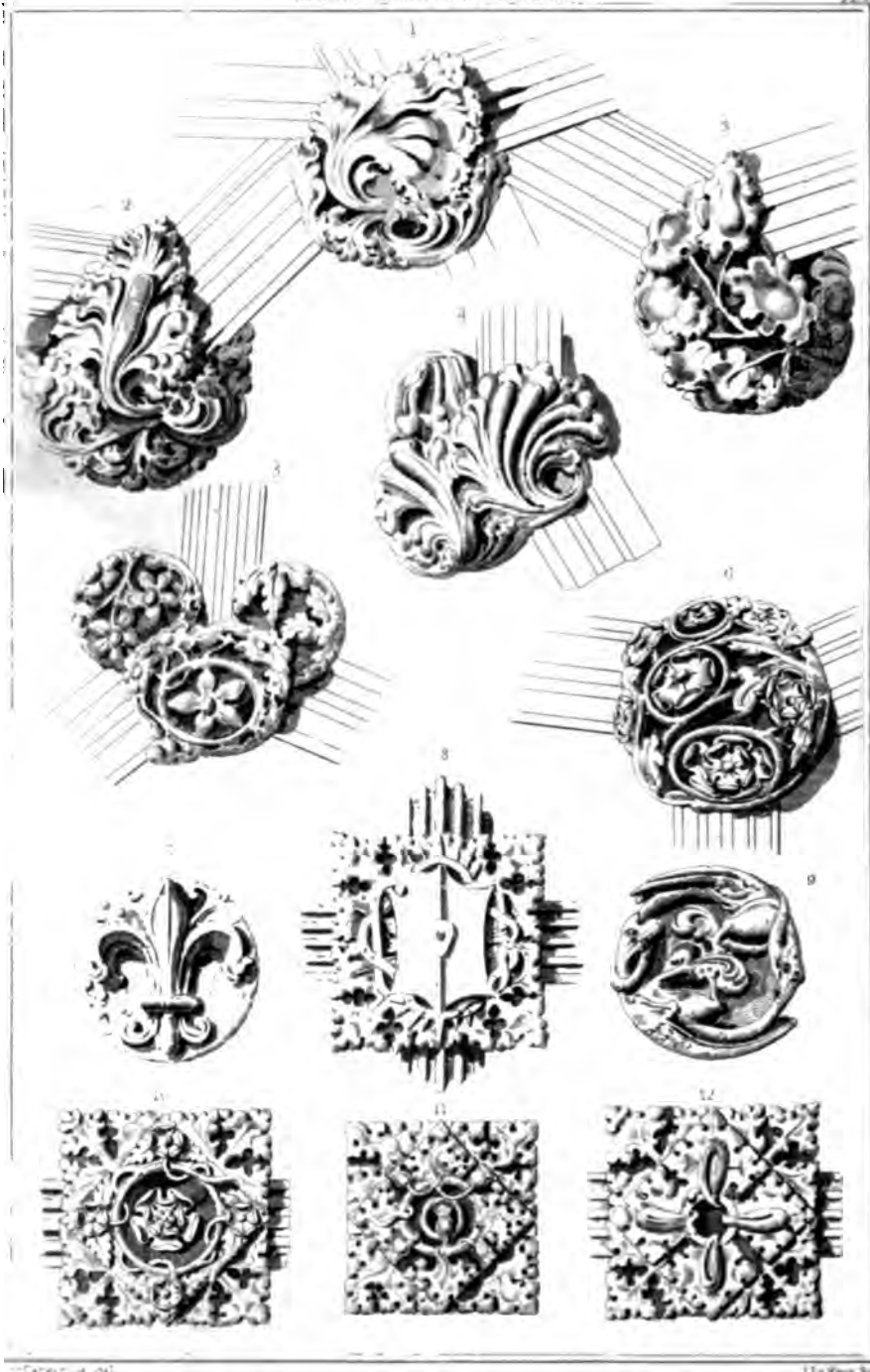
## EUCALYPTUS &amp; RIB MOULDINGS

12 Salisbury Court, Strand, to City House

12. Salary pay. Letter to Chap House

Approved: \_\_\_\_\_  
 Date: \_\_\_\_\_





G. G. G. G. G.

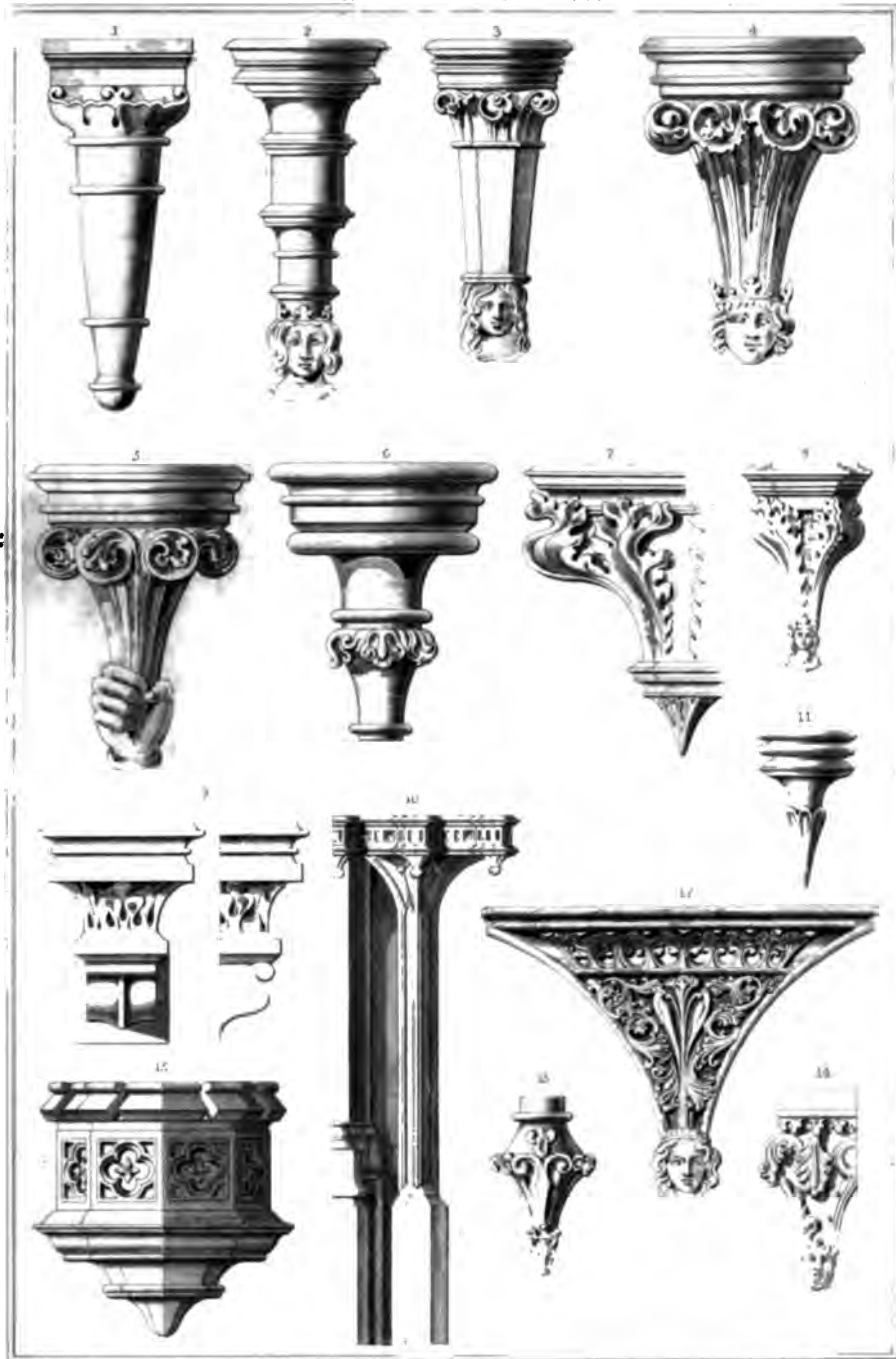
J. H. H. H. H.

## BOSSES &amp; RIB MOULDINGS.

12. 6. Wells Cathedral, E. Cha. 7. Windsor, St. George's Cha. Nave. 4. 5. D<sup>r</sup> S. Alle of Choir.  
 9. Wells Cath<sup>d</sup> S. Tran. 8. 10. 11. 12. Windsor, a Lecturers Room.

London: Published by the Author, 1836.



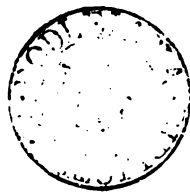


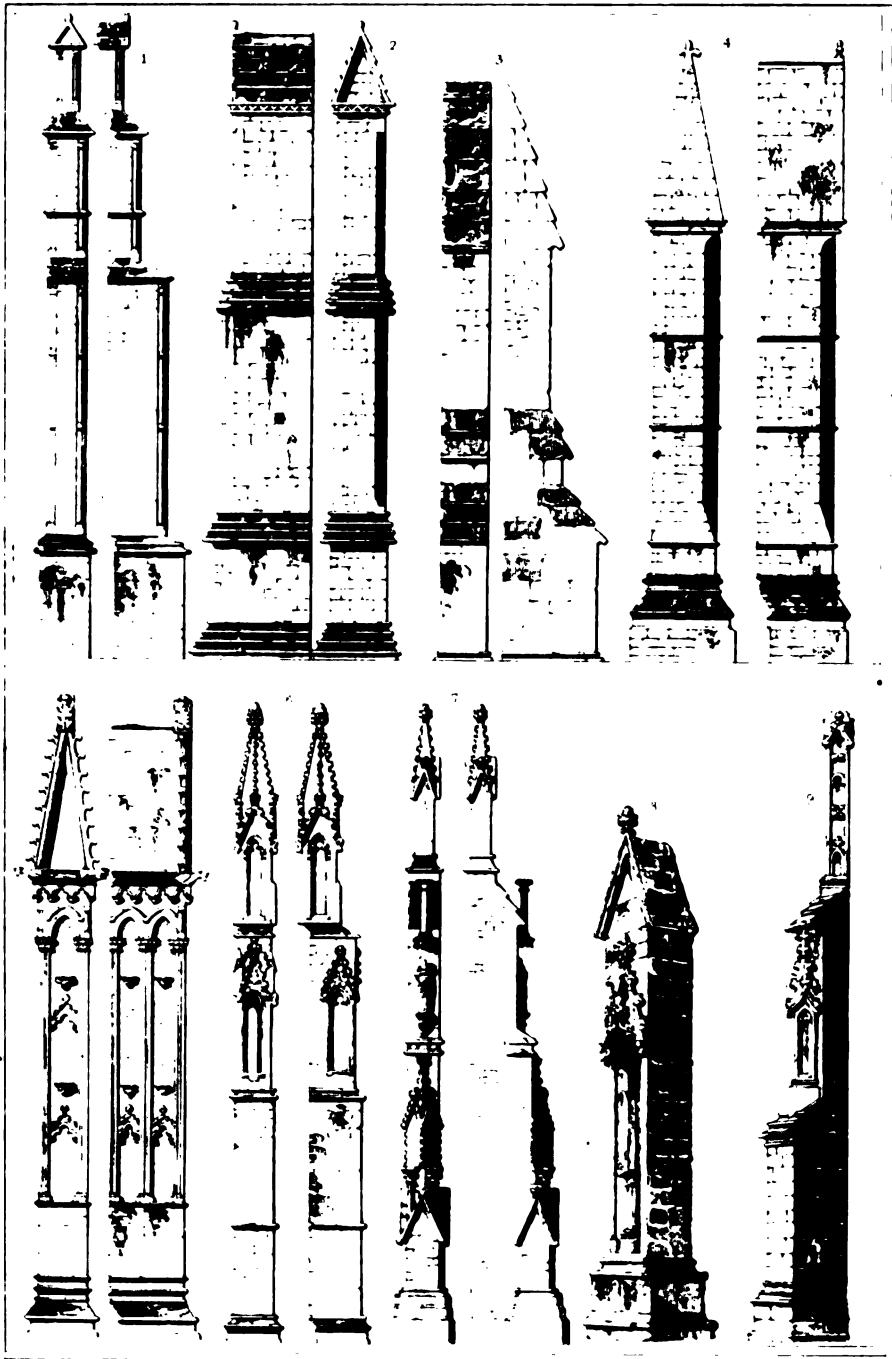
18. Cassin's 1811.

BRACKETS.

1. Buildwas Abb. Chas. 2. 3. St Mary Overy's Ch. Southwark. 4. 5. Wells Cath. Crypt under Chap. Hous.  
 6. Laycock Abb. Wilts. 7. 8. Lady Chas. York Cath. 9. 10. Weston Ch. Bunting. 11. Dean of the West Cath.  
 12. Chepstow Castle. 13. Salisbury Cath. Entrance to Chap. H. 14. 15. Wells Cath. 16. 17. 18. Orsey Ch. London.

London. Published by the Author June 1856.





CHURCH SPIRES.

- |                                    |                                    |                                    |
|------------------------------------|------------------------------------|------------------------------------|
| 1. Tower of St. Paul's Cathedral.  | 2. Tower of St. Paul's Cathedral.  | 3. Tower of St. Paul's Cathedral.  |
| 4. Tower of St. Paul's Cathedral.  | 5. Tower of St. Paul's Cathedral.  | 6. Tower of St. Paul's Cathedral.  |
| 7. Tower of St. Paul's Cathedral.  | 8. Tower of St. Paul's Cathedral.  | 9. Tower of St. Paul's Cathedral.  |
| 10. Tower of St. Paul's Cathedral. | 11. Tower of St. Paul's Cathedral. | 12. Tower of St. Paul's Cathedral. |

London: Published by the Author, 1835.

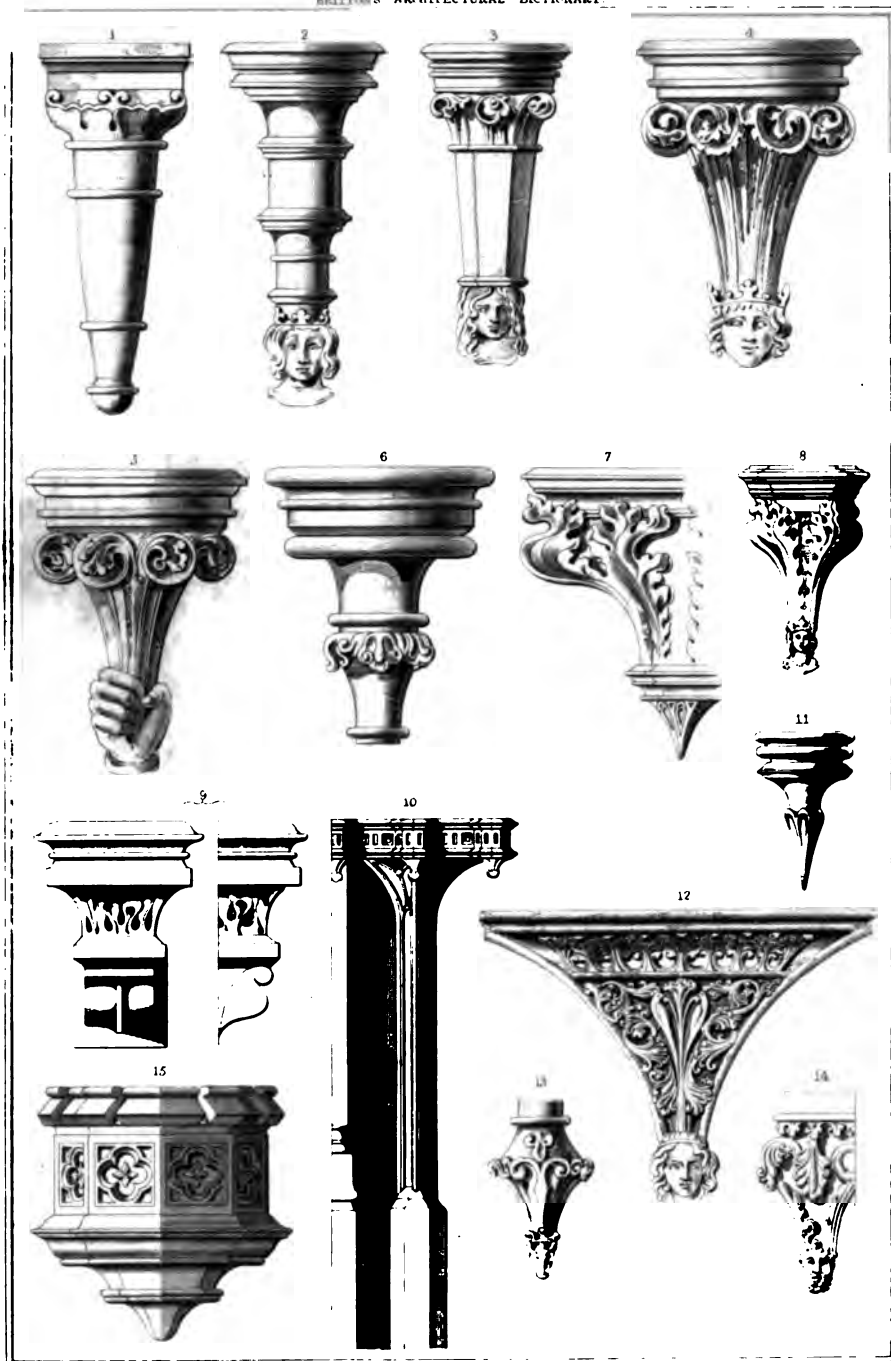
PLATE 1.



1







G. Cattaneo del.

J. H. Cox sc.

BRACKETS.

1. Buildwas Abb: Chu: 2.3. St Mary Overy's Ch: Southwark. 4.5. Wells Cath: Crypt under Chap: Hou:  
 6. Laycock Abb: Wilts. 7.8. Lady Chap: York Cath: 9. Wootton Ch: Huntar: 10. Tean: Ch: Cant: Cath:  
 11. Chepstow Castle. 12. Salisb' Cath: Entrance to Chap: Hou: 13.14. Wells Cath: 15. Grey Ch: London

London, Published by the Author June 1. 1830.



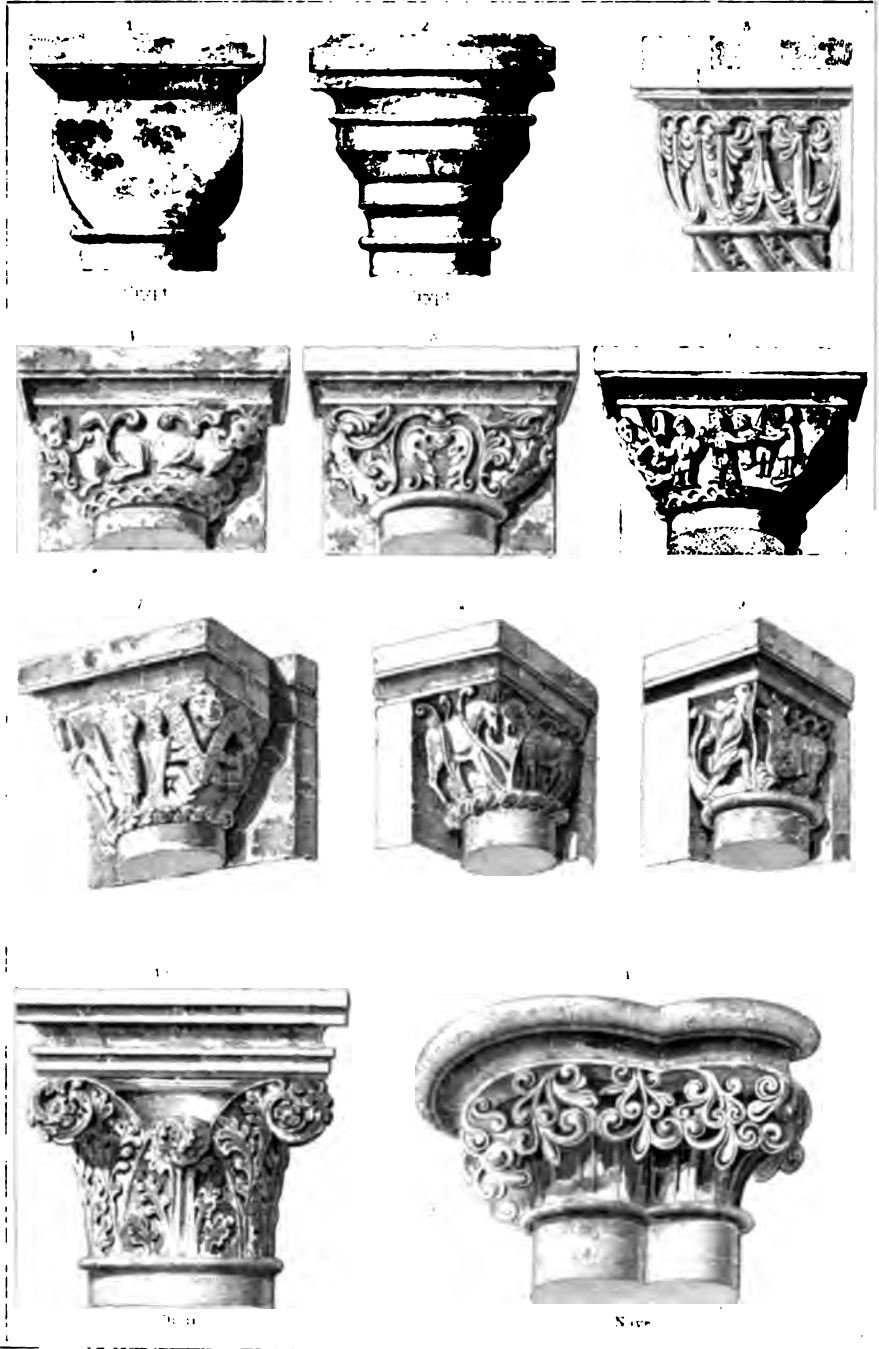
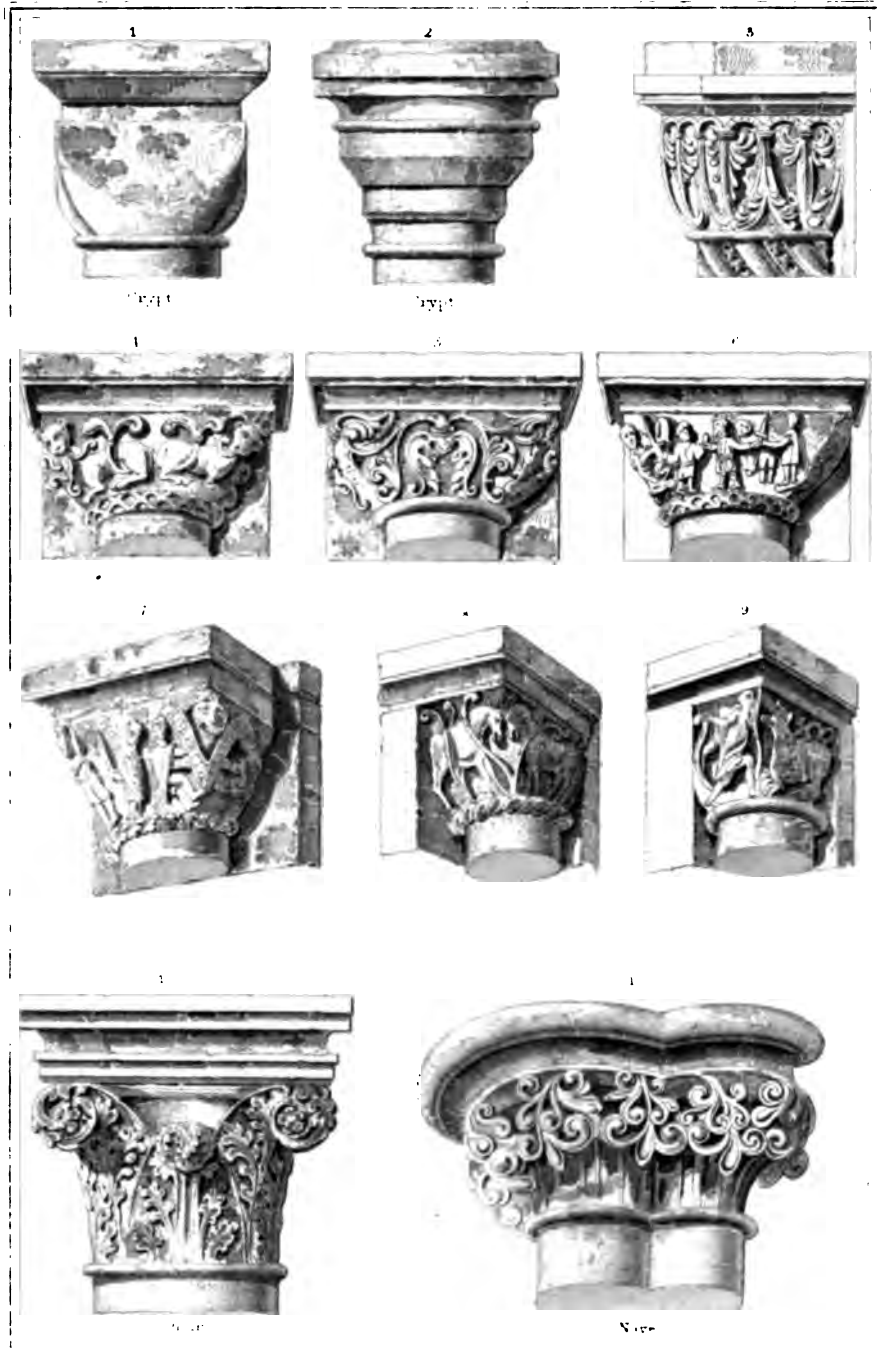


PLATE I. CAPITALS

1. Composite capital. 2. Doric capital. 3. Ionic capital. 4. Corinthian capital. 5. Composite capital. 6. Composite capital. 7. Composite capital. 8. Composite capital. 9. Composite capital. 10. Composite capital. 11. Composite capital.

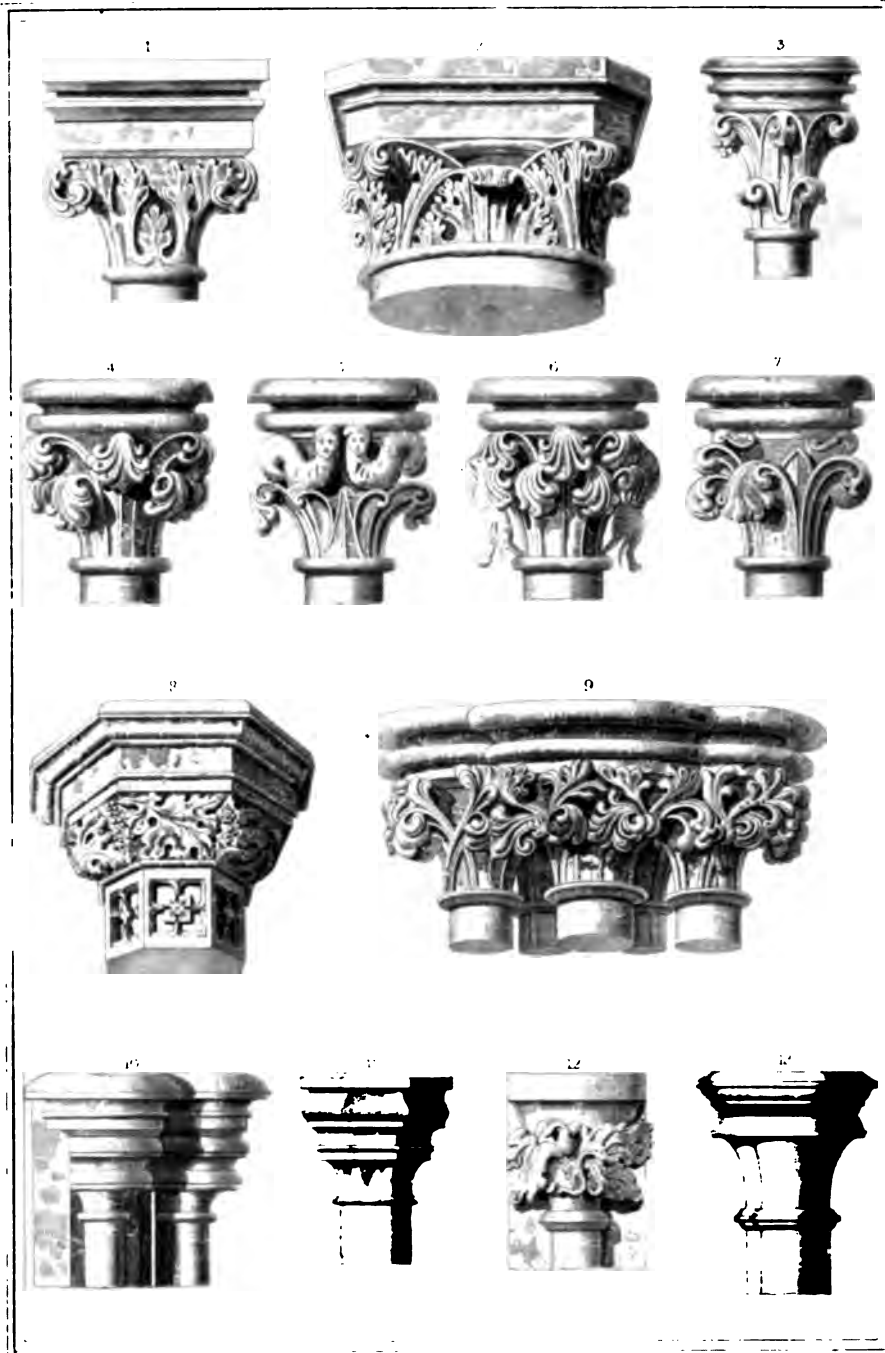




CLASSICAL CAPITALS

1, 2, 10, Corinthian Capital. 3, 4, 5, 6, 7, 8, 9, 11, Doric Capital. 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

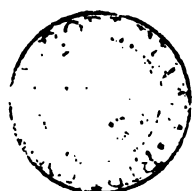




CAPITALS

1, 2, 3, 4, 5, 6, 7, Salisbury Cathedral; 8, W. 10th Century; 9, York Minster; 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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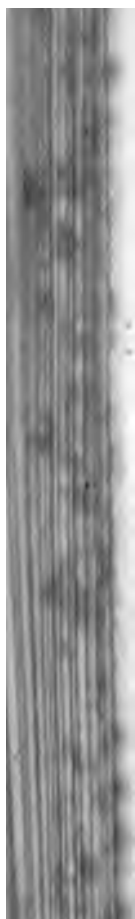


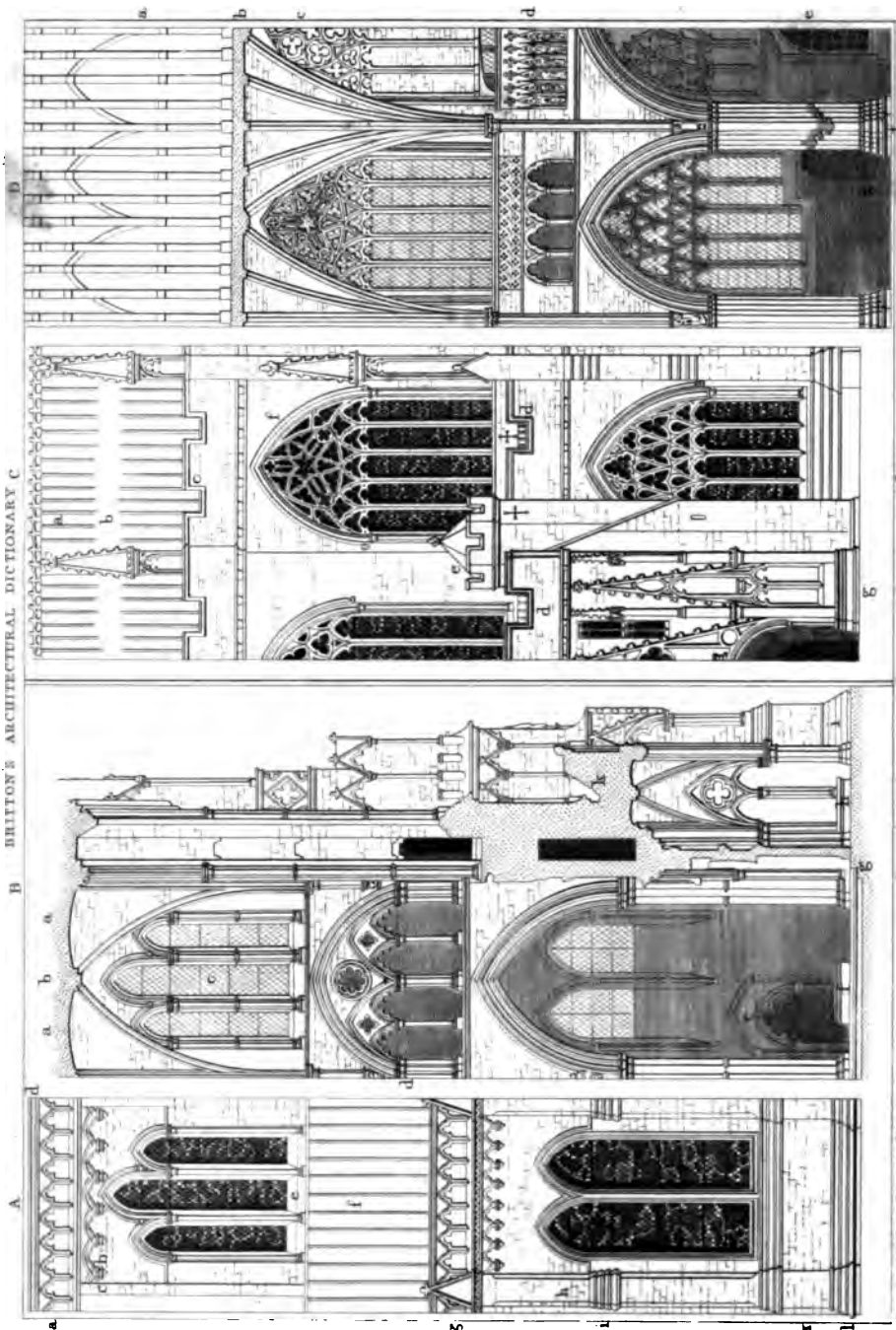
EXTER - NAVE  
C. Exterior - D Interior.

CATHEDRAL CHURCHES: — COMPARTMENTS.

London Published by J. BARNES, - 1893

SALISBURY -- MAYE.  
A. Exterior. -- B Interior.





Drawn by T. H. Clarke (from Coll. Antiquaries)

**SALISBURY — NAVE.**  
A. Exterior. — B. Interior

Engraved by J. Le Roux

**EXETER — NAVE.**  
C. Exterior. — D. Interior.

**CATHEDRAL CHURCHES: — COMPARTMENTS.**

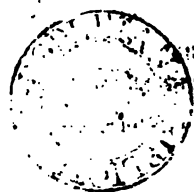
London. Published by J. Bohn, Aug. 1. 1853

12





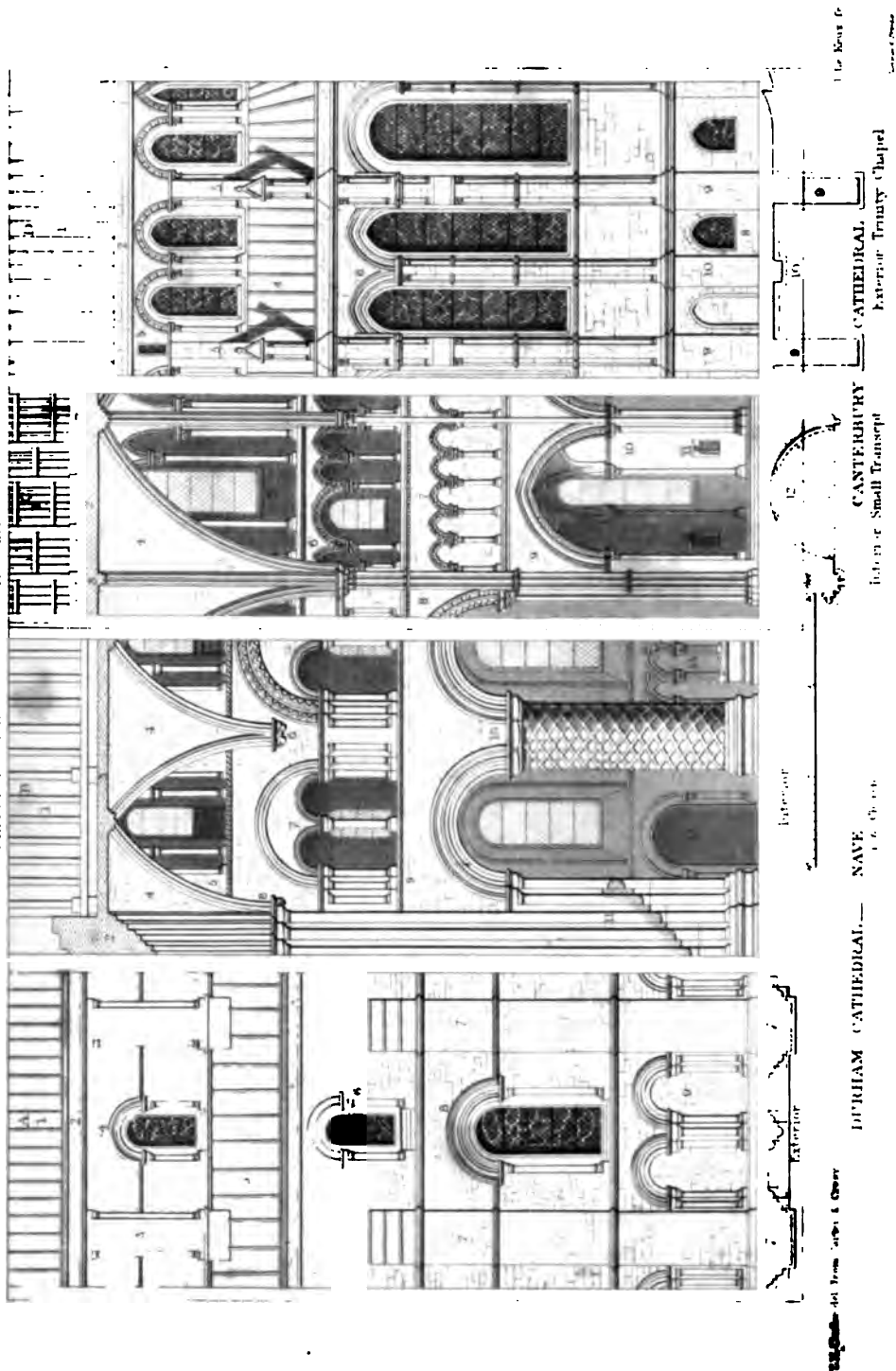
CANTERBURY CATHEDRAL.  
 View of the Choir, looking towards the East.  
 From the Choir, looking towards the East.



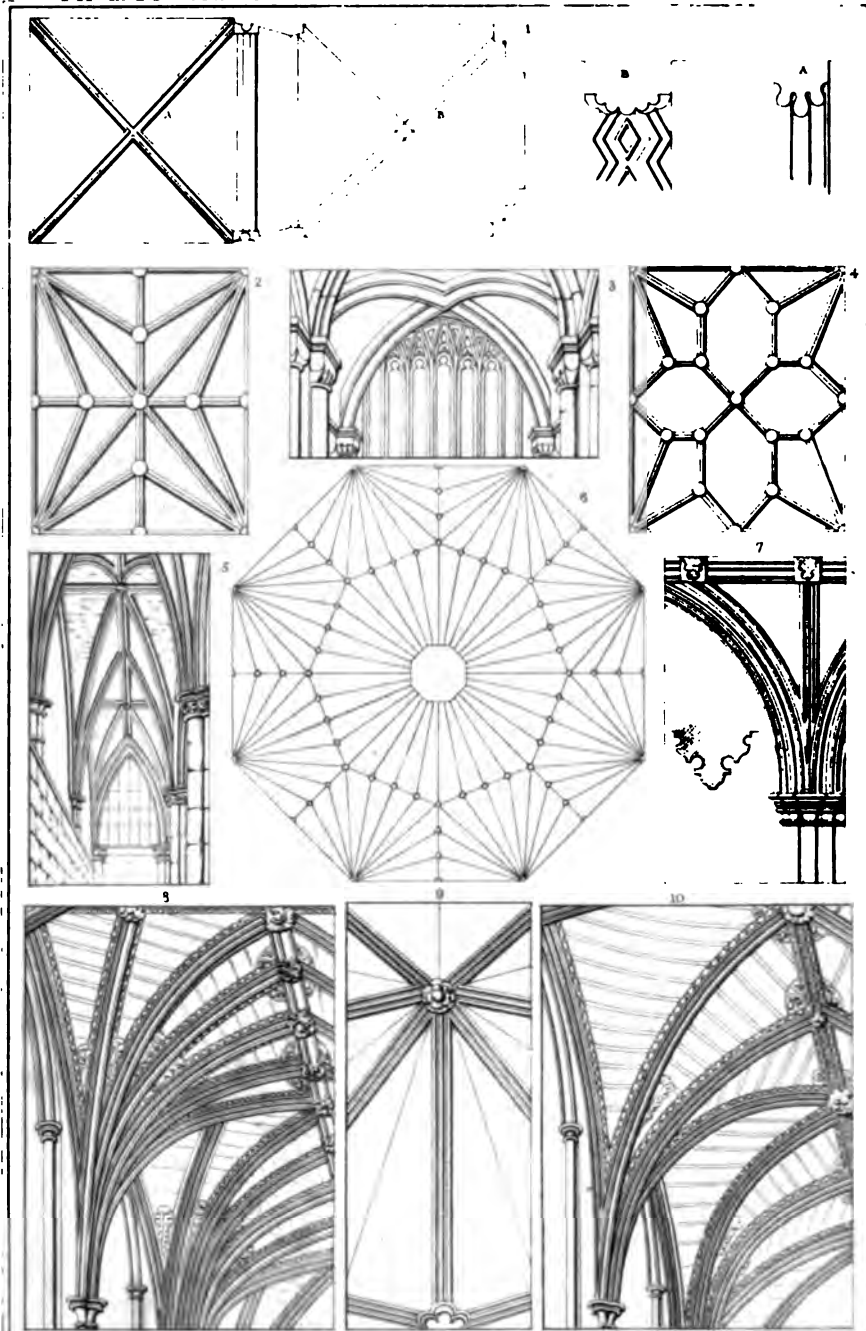










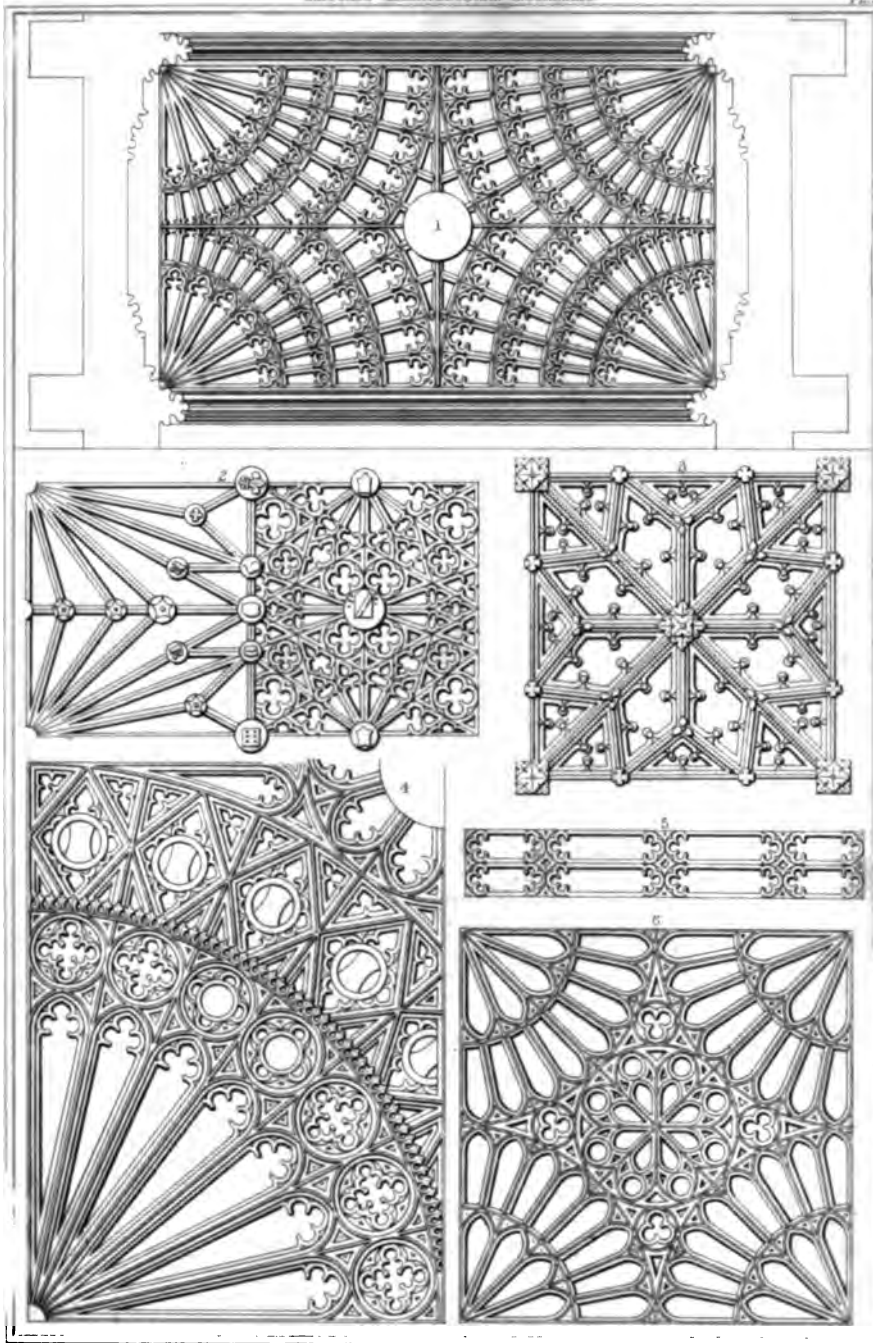


TRACERY OF VARIOUS CEILING.

1. By the architect, 2. By the architect, 3. By the architect, 4. By the architect, 5. By the architect, 6. By the architect, 7. By the architect, 8. By the architect, 9. By the architect, 10. By the architect.

THE ARCHITECT'S OFFICE, 1850.





O. G. R. 1841.

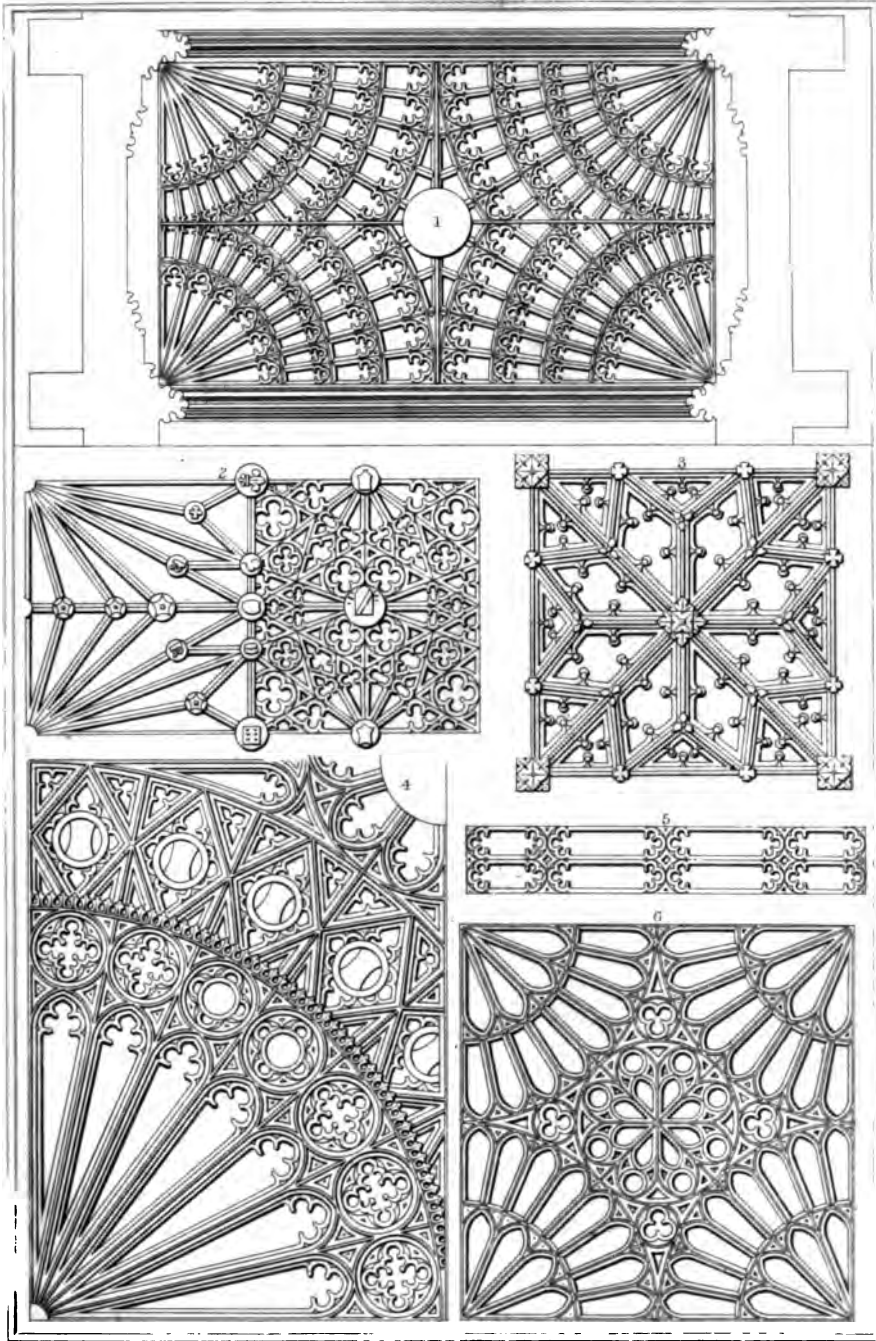
O. G. R. 1841.

## TRACERY OF CHAPTER CHURCHES.

1. Kings Coll. Chap. Cambridge. 2. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

London: Published by the Author, June 1840.





G. Cameron del.

J. H. K. sculp.

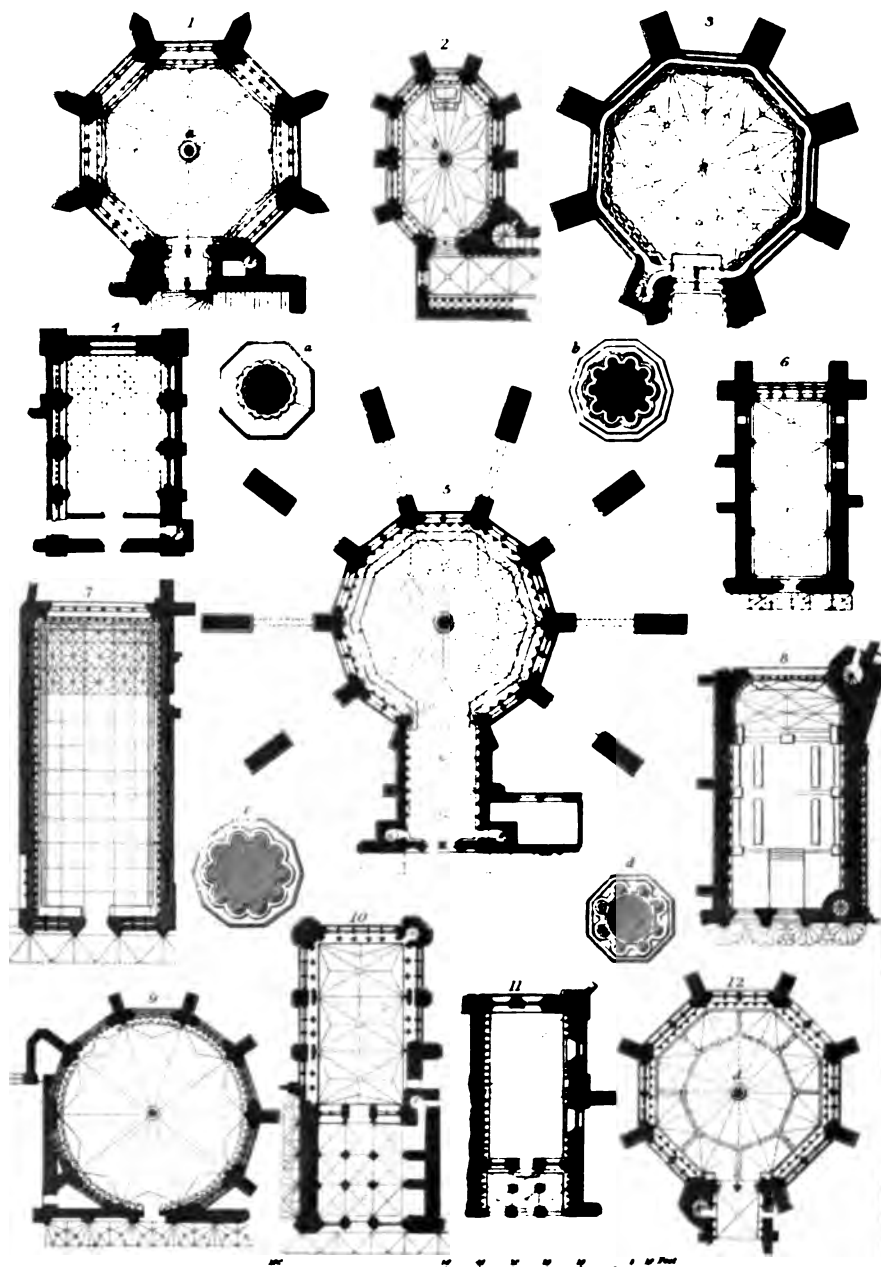
TRACERY OF VAULTED CEILINGS.

1. Kings Coll. Chap. Cambridge.      2. 4. 5. St. Georges Chap. Windsor  
3. Chapter House, Canterbury Cath.      6. Deans Chap. D.

London Published by the Author June 1. 1820.





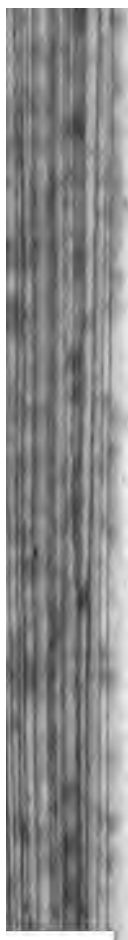


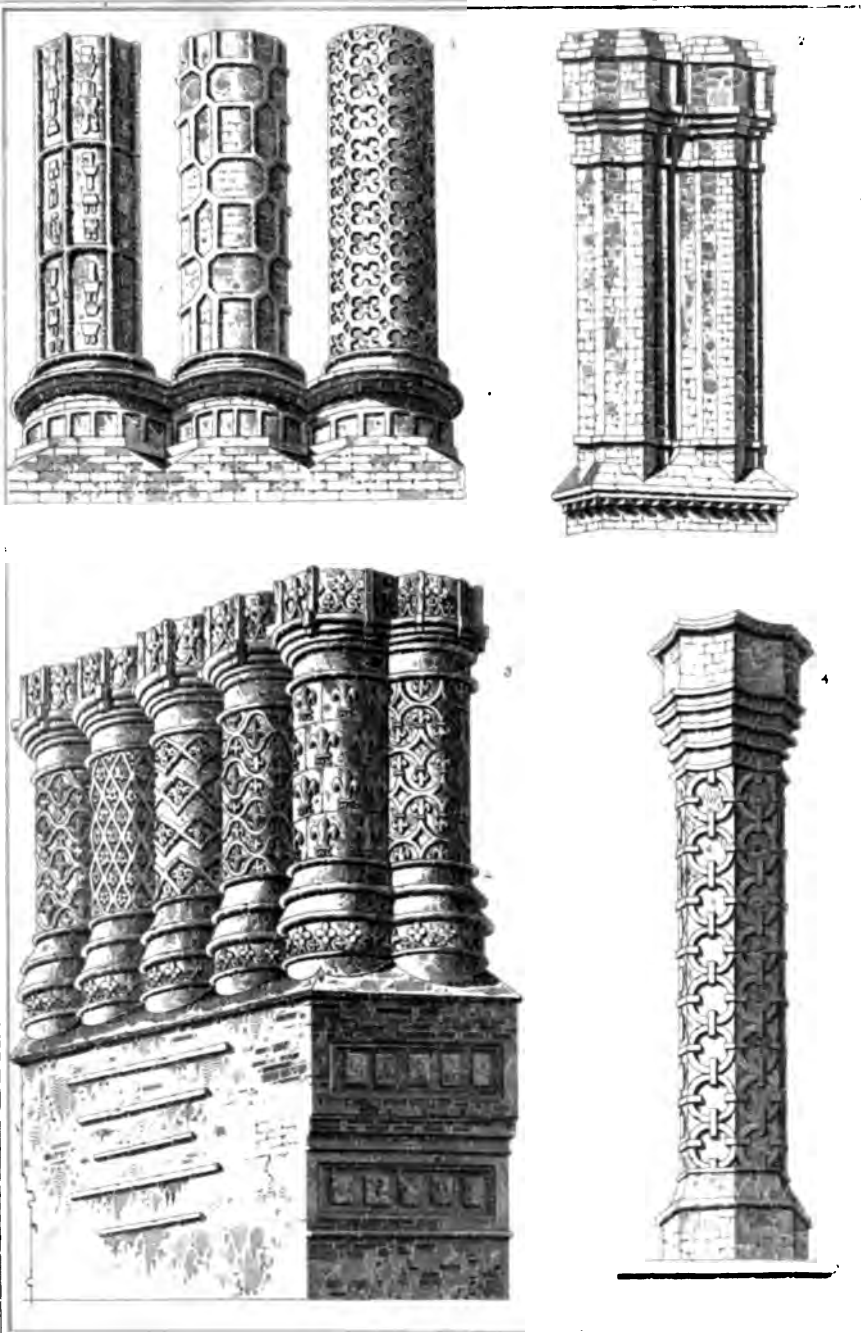
Drawn by T. H. Clarke

Engraved by J. Le Neve

CHAPTER HOUSES.—GROUND PLANS OF 12. VIZ.

1 Wells — 2 Lichfield — 3 York — 4 Exeter — 5 Lincoln — 6 Durham —  
7 Canterbury — 8 Gloucester — 9 Worcester — 10 Chester — 11 Bristol — 12 Salisbury





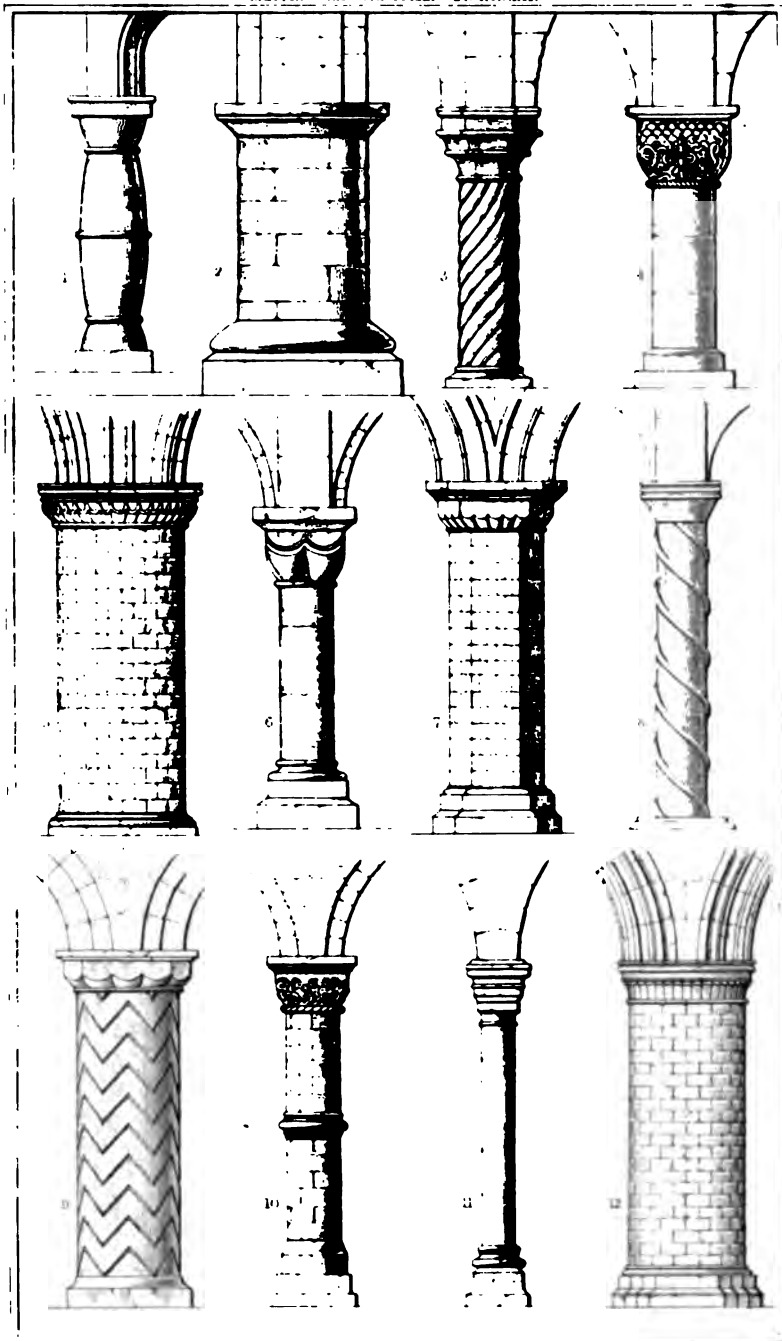
5 Paper do.

CHIMNEY SHAFTS.

- |                              |                           |
|------------------------------|---------------------------|
| 1. Badwell Hall, Suffolk.    | 2. Barrow, Isle of Wight. |
| 3. East Easby Hall, Norfolk. | 4. Garsington, Oxford.    |

London: Published by the Author June 1. 1830.





1. Baynes Coll.

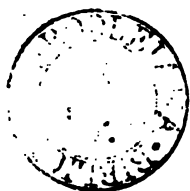
12. Roman Coll.

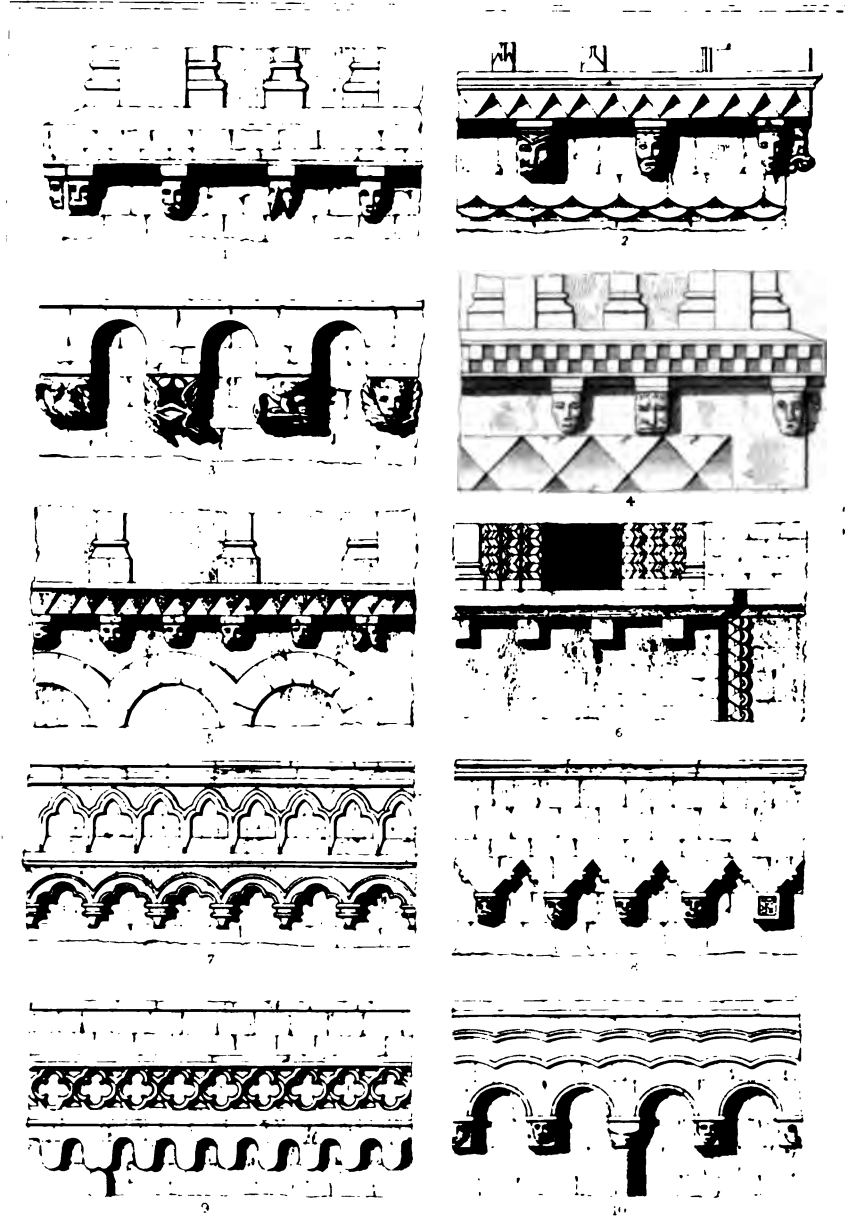
COLUMNS, CIRCULAR, STYLED.

1. Harisburg, N. York, Tower. 2. Winchester Cathedral Crypt. 3. Canterbury Cathedral Crypt.  
 4. St. Peter's Cathedral Crypt. 5. Malbury Abbey Church. 6. Tower of St. Mary's. 7. St. Peter's Cathedral Crypt.  
 8. Winchester Abbey Church. 9. Church of St. Peter & Paul. 10. Church of St. John.

London, 1840. No. 11. 1840.

Remond, Paris.





Harker del.

For Keble del.

CORBEL TABLES

1, 2, 4, Cantor Ch., North. 3, St. Peter's Ch., Oxford. 5, St. Peter's Ch., North. 6, St. Peter's Ch., Oxford.  
7, Salisbury Cath. 8, Adel Ch., Yorks. 9, Peterboro' Cath. 10, Keston Ch., Northamptonshire.

From the MSS. of the Rev. J. H. St. John.

See also p. 10.



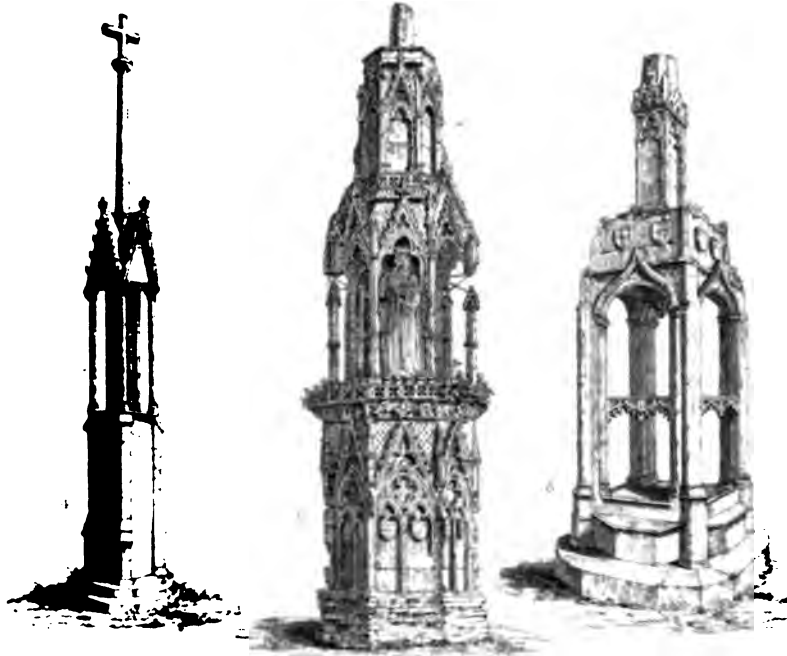




3. *Explain the importance of the following:*

$$\begin{aligned}
 & \text{where } \mathbf{A} = \begin{bmatrix} \mathbf{A}_1 & \mathbf{0} \\ \mathbf{0} & \mathbf{A}_2 \end{bmatrix}, \quad \mathbf{A}_1 = \begin{bmatrix} \mathbf{A}_{11} & \mathbf{A}_{12} \\ \mathbf{A}_{21} & \mathbf{A}_{22} \end{bmatrix}, \quad \mathbf{A}_2 = \begin{bmatrix} \mathbf{A}_{33} & \mathbf{A}_{34} \\ \mathbf{A}_{43} & \mathbf{A}_{44} \end{bmatrix}, \quad \mathbf{B} = \begin{bmatrix} \mathbf{B}_1 \\ \mathbf{B}_2 \end{bmatrix}, \quad \mathbf{C} = \begin{bmatrix} \mathbf{C}_1 & \mathbf{C}_2 \end{bmatrix}, \\
 & \text{and } \mathbf{D} = \begin{bmatrix} \mathbf{D}_1 & \mathbf{D}_2 \end{bmatrix}. \quad \text{The matrices } \mathbf{A}_1, \mathbf{A}_2, \mathbf{B}_1, \mathbf{B}_2, \mathbf{C}_1, \mathbf{C}_2, \mathbf{D}_1, \text{ and } \mathbf{D}_2 \text{ are } n \times n \text{ matrices.}
 \end{aligned}$$
[illegible]





Keynote

Le Kew St

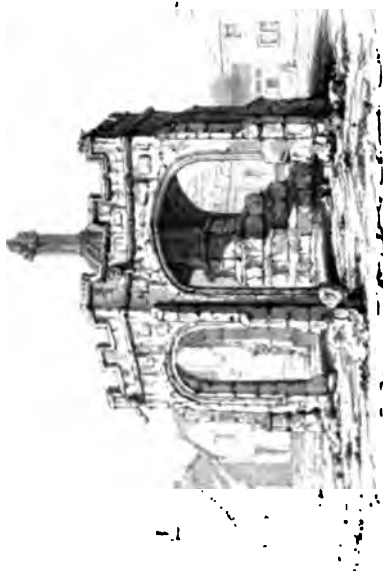
CROSSES.

- |                           |                        |                                |
|---------------------------|------------------------|--------------------------------|
| 1 Lanherne, Cornwall.     | 2 Margam, South Wales. | 3 St. Patrick's, Co. of Louth. |
| 4 Near St. Denis, France. | 5 Warrington, Essex.   | 6 Iron Age, Gloucestershire.   |

London: Published by the Association, 1880.

Second Price





*St. Augustine*

MAJORITY  
1. Circular Somersetshire  
2. Gloucestershire  
3. Malvernshire  
4. Salisbury

*St. Augustine*

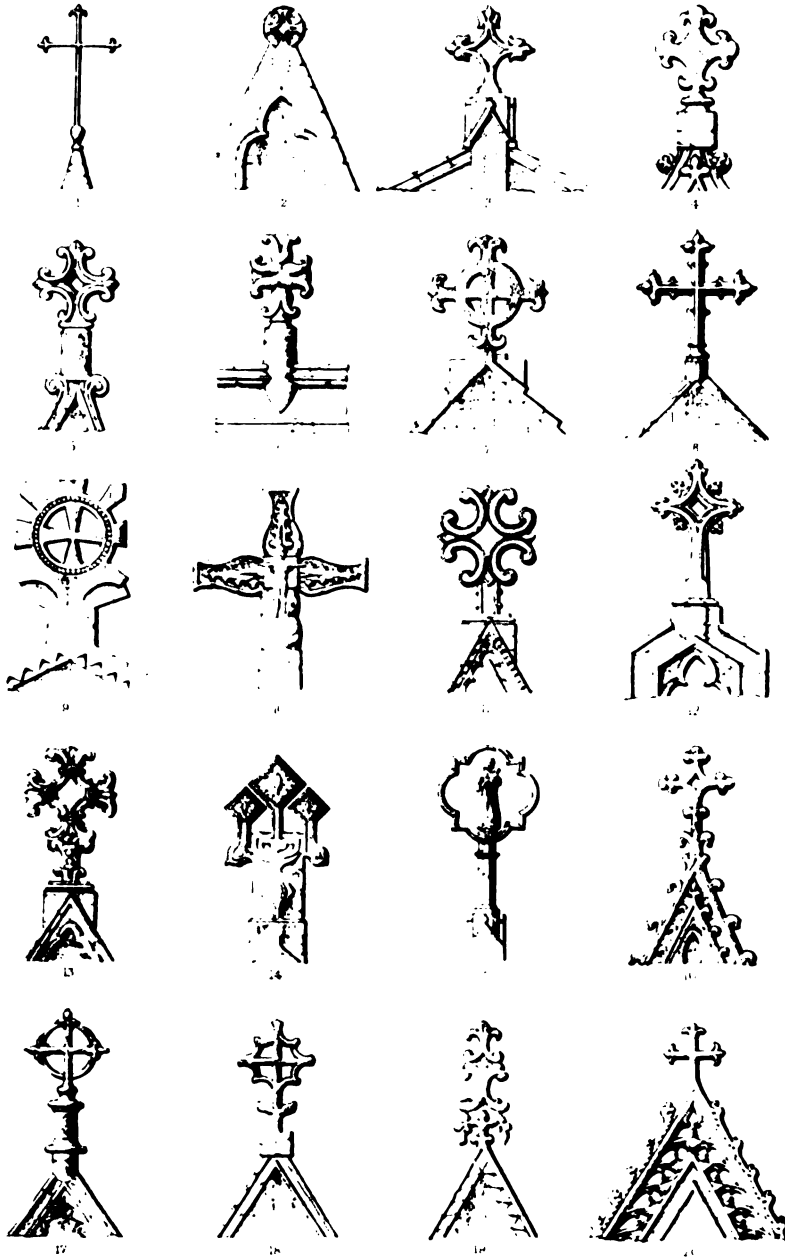
*Printed by...*

*For the...*



41





Figures 1-20

CROSSES ON CAPSULES

1. Gloucester Castle.  
2. Merton Will. Oxford.  
14. Tewkesbury Alt. Ch.

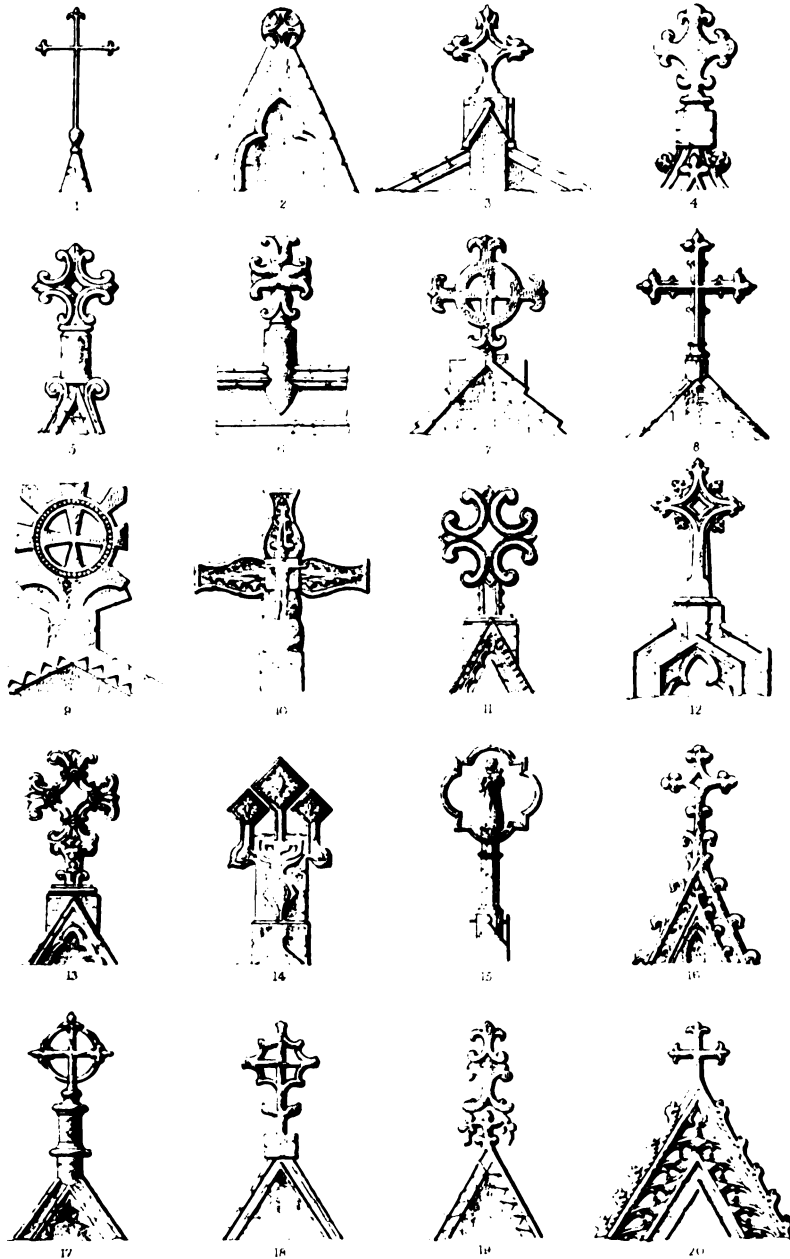
2. Horsted Church.  
3. St. Peter's Church, N. London.  
15. St. Mary's Church, N. London.

16. St. Peter's Church, N. London.  
17. St. Peter's Church, N. London.  
18. St. Peter's Church, N. London.

19. St. Peter's Church, N. London.  
20. St. Peter's Church, N. London.  
21. St. Peter's Church, N. London.







C. Barker Del.

CROSSES ON GABLES &c.

J. G. Jones Sc.

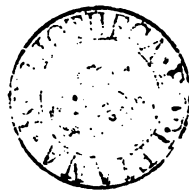
1. Gloucester Cath.  
7. P. Merton Coll. Oxford.  
14. Tewkesbury Abbey Chu.

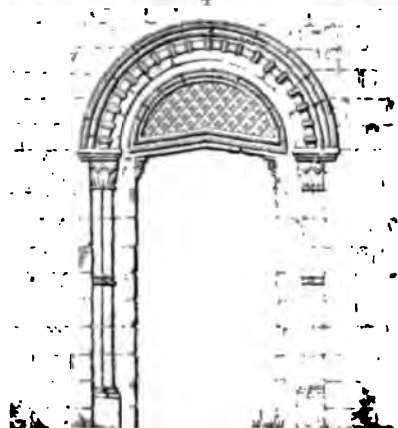
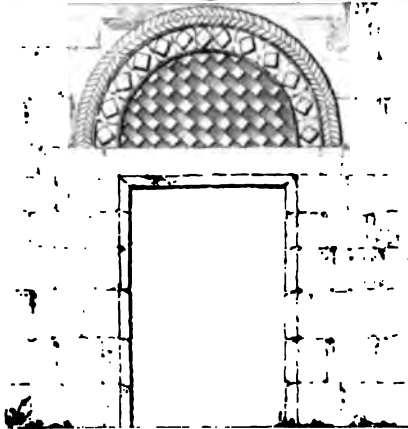
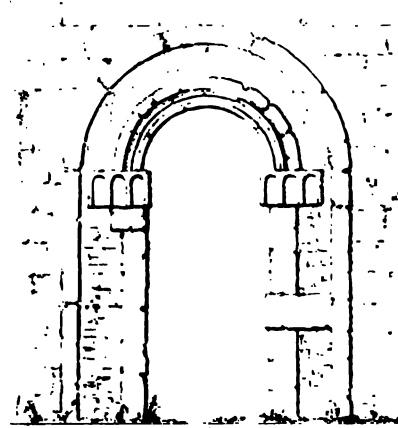
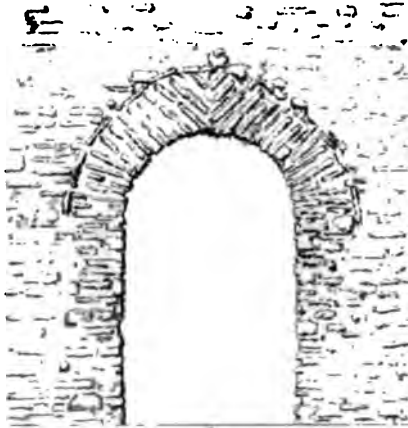
2. Horsted Church.  
9. 10. Thanet Chu. N. mantly  
15. St. Mary's Chu. Glaston.

3. Truro Chu. Cornwall.  
11. 12. Exeter Cath.  
16. 17. 20. Linc. Cath.

13. 14. Salisbury Cath.  
18. King's Coll. Chapp. Cant.  
19. Norwich Chu. Norfolk.

London: Printed by J. G. Jones.





C. Mackay del.

C. Mackay sculp.

DOOR-WAYS.

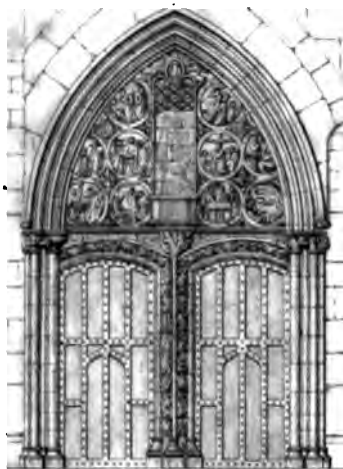
- |                     |                      |                         |
|---------------------|----------------------|-------------------------|
| 1 Beaworth Church   | 2 Earls Barton North | 3 Norwich Cathedral     |
| 4 Lissendune Church | 5 Berfferton Church  | 6 Key Conventual Church |

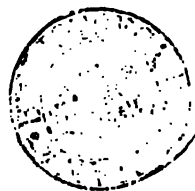
side view of ways

See also Plate II

London Published 1862/1863







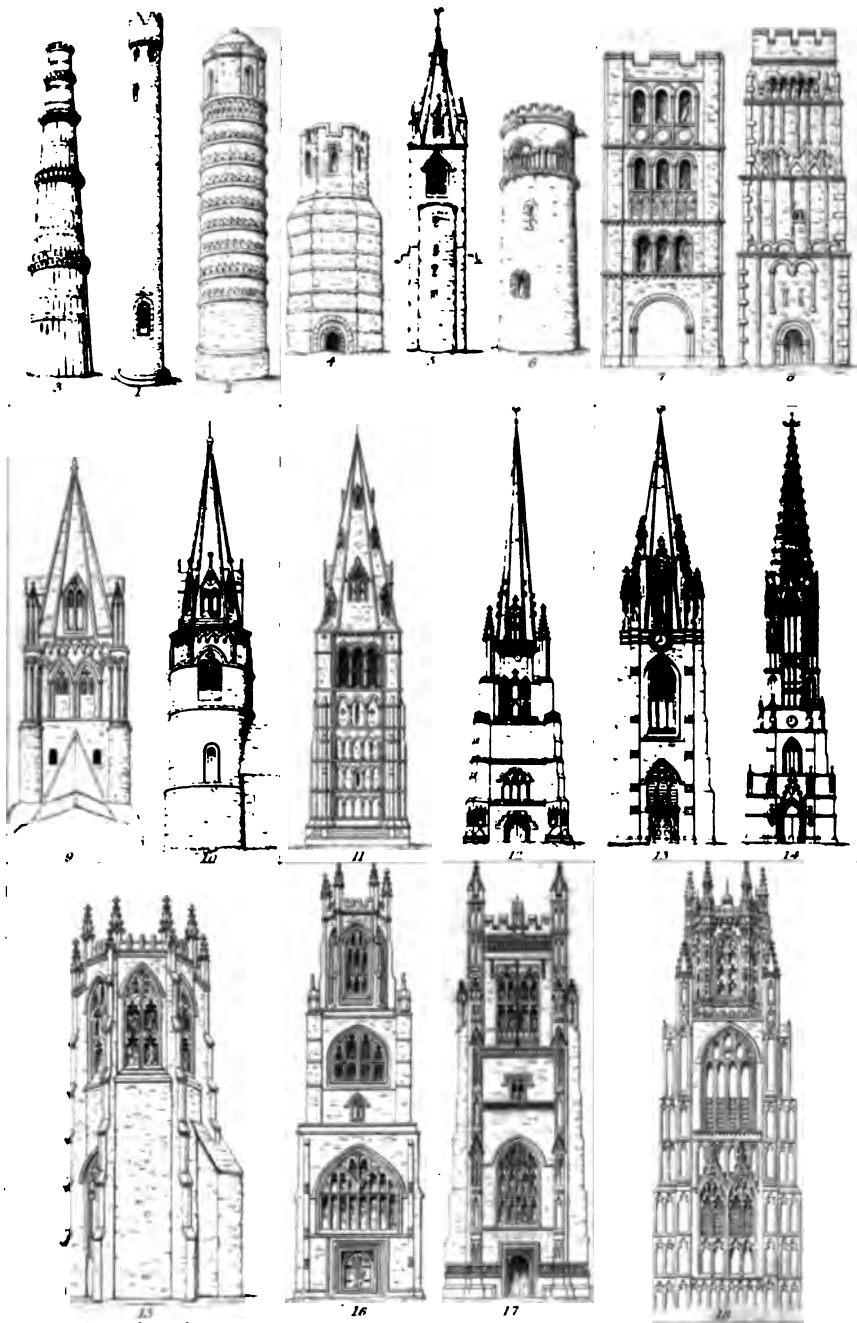
[illegible]





1 East Meon Chu                      2 Overton Chu                      3 St. Michael's Church                      4 St. John's Church  
5 Fremantle Chu                      6 Swanbourne Chu                      7 Waverley Chu, N. End                      8 Burness Chu, S. End  
9                      10                      11                      12                      13                      14                      15                      16                      17                      18                      19                      20                      21                      22                      23                      24                      25                      26                      27                      28                      29                      30                      31                      32                      33                      34                      35                      36                      37                      38                      39                      40                      41                      42                      43                      44                      45                      46                      47                      48                      49                      50 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J. E. Thomson del.

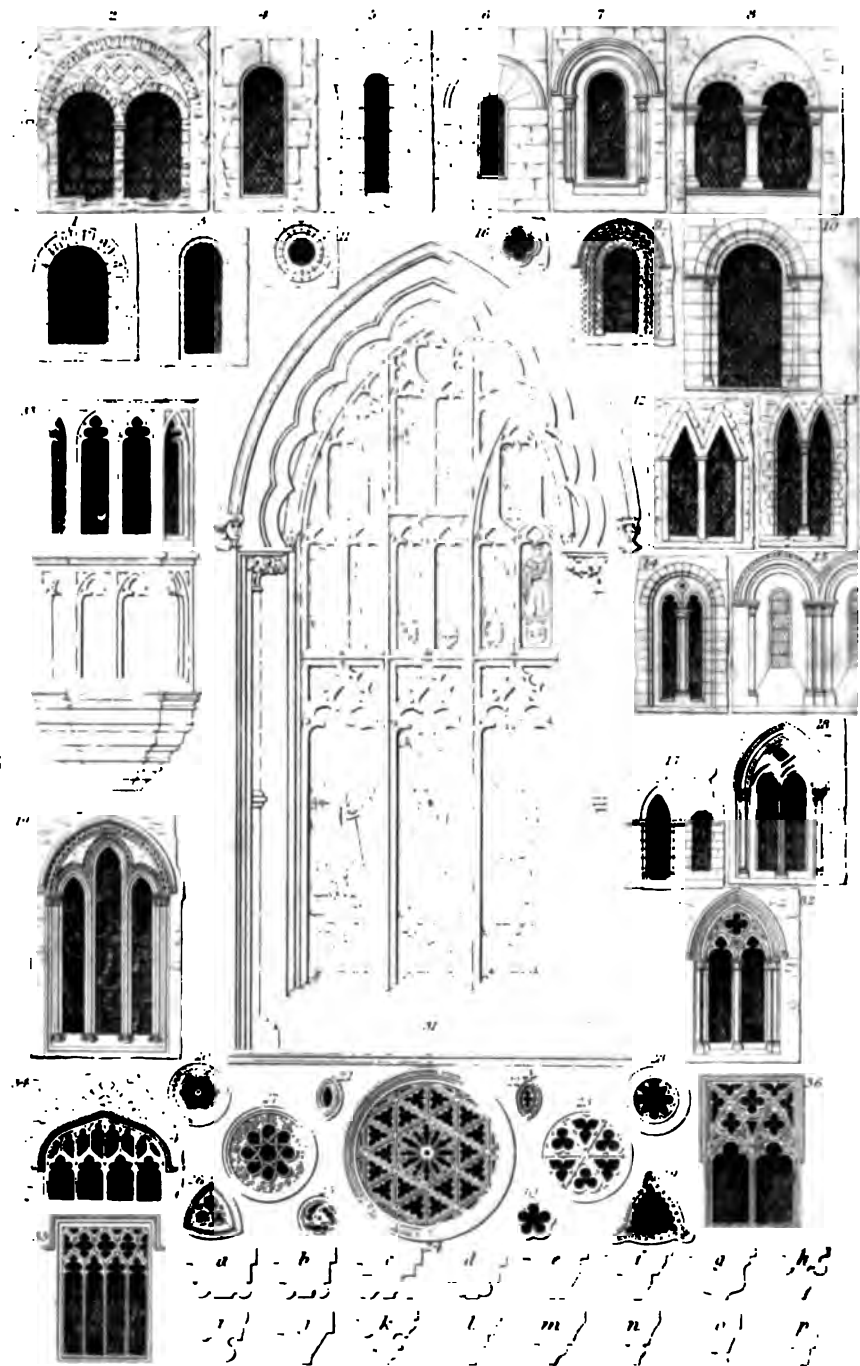
J. Le Keux sc.

TOWERS AND SPIRES.

(See the ART AND SPIRE, STEEPLE, TOWER &c.)

London: Published by J. Britton, July 1838.





WINDOWS AND MILLIONS.

See also article Window.

London: Published by J. Britton, July 1835.









1. The first part of the document is a list of names and addresses of the members of the committee.

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